

# psa JOURNAL



Pudgy

(see page 24)

George S. Tillman

## TABLE OF CONTENTS

Articles		Departments	
The President Reports .....	2	In The Foreign Press .....	8
Letters to the Editor .....	4	PerSonAlities .....	19
New Aids For Picture Taking .....	6	Book Reviews .....	32
PSA Services .....	12	Pictorial Digest .....	36
Los Angeles Convention .....	14	Color Division News .....	40
Mr. PSA Contest .....	19	Recorded Lectures .....	40
PSA News .....	19	Color Exhibitions .....	40
Organizing A Travel Movie .....	20	Nature Division News .....	41
You Don't Need A Beach .....	24	Stereo Division News .....	42
Thunderheads .....	28	Photo-Journalism Division News .....	43
Overseas Reports .....	30	Technical Division News .....	43
Picture Of The Month .....	44	Salon Calendar .....	46
Trading Post .....	44	New Members .....	47

OFFICIAL PUBLICATION  
OF THE  
PHOTOGRAPHIC SOCIETY  
OF AMERICA

VOLUME 19 • NUMBER 7 • JULY, 1953



60 seconds after you snap the shutter, lift out a beautiful finished print like this.

### ...ALL FINISHED IN 60 SECONDS

● "Hey, horse! Hold that head still. And, both of you — smile! Ah — got it!"

Just a flip of your finger, and another vacation snap is ticketed for the scrapbook. But whoa! Was it just your imagination, or did Ol' Paint flick a fly off his ear, and blur the shot? If you took the picture with a Polaroid Land Camera, you know the answer *in just 60 seconds!*

The miracle of the Polaroid Camera is this: Without tanks or liquids, it develops and prints the finished picture — a jumbo-size, clear, sharp, professional-looking snapshot that's ready for framing, mailing or just plain marveling at. If the pose isn't perfect, you've got free rein to shoot again while the subject's right there.

The Polaroid Camera is easy to use. Easy "drop in" loading; easy to focus; easy to set the single dial controlling lens opening and shutter speed; easy to lift out the finished print.

Every roll of Polaroid film is guaranteed — and there's plenty of it. It's carried by 5,000 dealers in the U.S. alone. So, ask your photo dealer to demonstrate the remarkable Polaroid Land Camera for you. Remember — that, too, takes only a minute.

**Free booklet:** "Best Travel Pictures You Ever Took." Helpful and authoritative advice for every picture-taker, no matter what camera you use. For your copy, write: Polaroid Corporation, Dept. PS-7, Cambridge 39, Mass.



Pathfinder Model 110



Model 95

*Why wait days when a minute does it?*

**POLAROID® Land CAMERAS**

# New ANSCO COLOR CONTEST with \$12,000 PRIZES!

## GRAND PRIZE

1953 Ford Customline Tudor V-8

(Approximate value, \$1975)

Plus 100 other valuable prizes!  
50 for human interest pictures!  
50 identical prizes for scenics!



## FIRST PRIZE (One for each class)

Round trip transportation for two people to photogenic and colorful Hawaii via United Air Lines luxurious twin-deck Mainliner Stratocruisers! United's famous food and "Club on Wings" service aloft... a traditional Hawaiian welcome to greet you. PLUS \$100.00 CASH in expense money.

(Minimum value of each First Prize—\$800.00)

## Start Taking Your Ansco Color Pictures NOW!

Contest limited to Ansco Color Transparencies taken, processed and mailed between June 15 and September 30, 1953.

### FULL RULES ON EVERY ENTRY BLANK!

ANSCO COLOR FILM (Daylight and Tungsten Types) available in 120, 620 and 828 rolls, standard 35mm magazines, and popular sheet film sizes.



## ADDITIONAL BIG PRIZES!

**SECOND PRIZE** (One for each class)  
\$500.00 cash to two winners

**THIRD PRIZE** (One for each class)  
\$300.00 cash to two winners

**FOURTH PRIZE** (One for each class) Ansco 35mm Karamat Camera and case—plus \$50.00 in Ansco merchandise.

\$226.60 value to two winners

**FIFTH PRIZE** (One for each class) Ansco 35mm Karamat Camera and case.

\$176.60 value to two winners

**15 PRIZES** (Each class) \$100 in Ansco merchandise.  
\$100.00 value to 30 winners

**30 PRIZES** (Each class) \$50 in Ansco merchandise.  
\$50.00 value to 60 winners

ENTRY BLANKS AVAILABLE FREE AT DEALERS  
EVERYWHERE

# ANSCO

Binghamton, New York

A Division of General Aniline & Film Corporation, "From Research to Reality".



## THE PHOTOGRAPHIC SOCIETY OF AMERICA

HONORARY PRESIDENT

LOUIS F. BUCHER, Hon. PSA

### OFFICERS FOR 1951-1953

*President*.....NORRIS HARKNESS, AFSA, New York, N. Y.  
*Executive Vice President*.....P. H. OELKAMP, Hon. PSA, FPSA, Cincinnati, Ohio  
*Conventions Vice President*.....TERESA HOLLER, AFSA, Rochester, N. Y.  
*Publications Vice President*.....JOSEPH COSTA, AFSA, New York, N. Y.  
*Secretary*.....MRS. C. B. PHILIPS, Jr., Hon. PSA, Grosse Pointe, Mich.  
*Treasurer*.....CHARLES HILLED, Hon. PSA, AFSA, Philadelphia, Penna.

### BOARD OF DIRECTORS

A. MILLARD ARMSTRONG.....Columbus, Ohio (Motion Picture Division)	LESLIE J. MANDREY.....Phoenix, Ariz. (Tops Committee)
K. V. ARNTSEN, AFSA.....Berkeley, Calif. (Western Zone)	PHILIP D. MAPLES.....Brockport, N. Y. (Recorded Lectures Program)
JOSEPH A. BERNSTEIN.....New York, N. Y. (Public Relations Committee)	RAY MESS, AFSA.....Milwaukee, Wis. (Pictorial Division)
H. CLAY CARLTON, FPSA.....Rochester, N. Y. (By-Laws Committee)	JOHN G. MULDER, Hon. PSA, FPSA.....Rochester, N. Y. (Past President)
W. E. CHASE, AFSA.....St. Louis, Mo. (Chapters Committee)	FRANK E. EDER, AFSA.....Chicago, Ill. (Stereo Division)
H. H. DUKES, FPSA.....Binghamton, N. Y. (Honors Committee)	LOREN ROOT, AFSA.....Chicago, Ill. (Central Zone)
DAVID B. EISENBERG, Jr., AFSA.....Brooklyn, N. Y. (Photo-Journalism Division)	C. C. RUCHHOFF, AFSA.....Cincinnati, Ohio (Exhibitions Committee)
FRED FIN, Jr., AFSA.....Chicago, Ill. (Camera Club Committee)	V. E. SHIMANSLI.....LaCrosse, Wis. (International Exhibits)
REX FRONT, AFSA.....Toronto, Ont. (Canadian Zone)	A. STEWART.....Santa Barbara, Calif. (Nature Division)
MRS. BARBARA GREEN, FPSA.....Brooklyn, N. Y. (National Lecture Program)	ARNOLD V. STEINBERGER, AFSA.....Philadelphia, Pa. (Headquarters Committee)
SHIRLEY M. HALL, FPSA.....San Marino, Calif. (Membership Services)	MISS DORIS MARTHA WEBER, FPSA.....Cleveland, O. (Eastern Zone)
JOHN R. HOGAN, Hon. PSA, FPSA.....Philadelphia, Pa. (Picture-of-the-Month)	E. P. WRIGHTMAN, Hon. PSA, FPSA.....Rochester, N. Y. (Technical Division)
MRS. BLANCHÉ KOLARIK, AFSA.....Apache Junction, Ariz. (Color Division)	S. P. WRIGHT, AFSA.....Springfield, Ill. (Membership Committee)
JOHN H. MACER, Hon. PSA, AFSA.....New York, N. Y. (Finance Committee)	HARRY YOURAN, AFSA.....New York, N. Y. (Publications Committee)

(Directors serve as Chairmen of Divisions or Committees which appear under their names.)

PSA HEADQUARTERS: 2005 Walnut St., Philadelphia 3, Pa.

Randolph Wright, Jr., Executive Secretary

## The JOURNAL Staff

*Editor:* Don Bennett, AFSA, 28 Leonard St., Stamford, Conn.  
*Assistant Editor:* Jack Wright, FPSA, 211 W. Santa Clara St., San Jose, Calif.  
*Associate Editors:* Jacob Denchin, FPSA, 202 Columbia Hts., Brooklyn 2.  
 Robert J. Goldman, 43 Plymouth Road, Great Neck, L.I.  
 Stella Jenks, AFSA, 1846 Kenny Road, Columbus 12, O.  
 Harry K. Shiget, Hon. FPSA, 1721 N. Wells St., Chicago 17, Ill.  
*Technical Editor:* Lawrence B. Friar, 135 S. Main St., Fairport, N. Y.

### Divisional, Feature and News Editors

<b>Camera Club</b> Henry W. Barker, AFSA, 192 Hope St., Glenbrook, Conn.	<b>Photo-Journalism</b> Wm. A. Price 78 Elbert St., Ramsey, N.J.
<b>Color</b> Mrs. Blanche Kolarik, AFSA, Box 52, Apache Junction, Ariz.	<b>Pictorial Features</b> Miss Doris Martha Weber, FPSA, 2024 E. 86th St., Cleveland, Ohio
<b>Historical</b> J. S. Mertie, FPSA, 901 Hermosa Ave., Cincinnati, Ohio	<b>Pictorial News (Digest)</b> Miss Stella Jenks, AFSA, 6 No. Michigan Ave., Chicago 2, Ill.
<b>Motion Picture</b> Herbert A. McDonough, AFSA, Route 3, Binghamton, N. Y.	<b>Stereo</b> L. B. Dunnigan, FSG 519 S. Vermont, Royal Oak, Mich.
<b>Nature</b> Willard H. Farr, AFSA, 6024 Dakin St., Chicago 34, Ill.	<b>Technical</b> George Ehrenfried, AFSA, 33 Center St., Brookline, Mass.

Editorial Office: 28 Leonard St., Stamford, Conn.

Advertising Office: Vincent Roeca, Adv. Mgr., 30 E. 60th St., New York 22, N.Y.

Publication Office: Orange, Connecticut

Publications Committee: Harry Youran, AFSA, Ch., 320 Broadway, N. Y. C.

Closing date for news is 25th of second preceding month. Trading Post items must be in our hands by 20th of second preceding month. Urgent and brief news items can be accepted up to the 1st of the preceding month. News handled by Division Editors must be in their hands at least two weeks before closing date. All correspondence regarding editorial matters should be addressed to the Editorial Office in Stamford, Conn.

Change of address notices should be sent to PSA Headquarters in Philadelphia.

The PSA Journal is sent to all member clubs

and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity.

Copyright 1953 by The Photographic Society of America, Inc. Reproduction or use of any material contained herein without permission of the Editor is forbidden. Views expressed in the PSA Journal are those of the authors and do not necessarily represent those of the Society.

## The President Reports . . .

Along with the many encouraging and gratifying events that are taking place in so many parts of the Society—the events that make this job worth doing—there are a few things that belong under the “headache” department.

• • •

The most pressing of these is the ever-present question “What do PSA’ers want in their Journal?” No one knows the answer except you.

Don Bennett and the Publications Committee have ideas based on comments and criticisms, but no one connected with your Journal has any set desires or pre-conceived notions. No one has any pet theories that he wants to sell. But everyone concerned with any part of the Journal operation has a keen desire to make the Society’s chief publication exactly what the PSA’ers want it to be—and only you can tell us.

Here is your part of publishing The PSA Journal. Sit down right now and write Don Bennett telling him what you like or dislike in recent issues. Then add your ideas of what you want in future issues. Or, better yet, ask him for a copy of the convention questionnaire on the Journal so your likes will be in an easy-to-tally form. The questionnaire will be ready for mailing about August 1, but do ask for it right away. The Journal is published by and for PSA’ers, but it can be what you and other PSA’ers wish only if you make sure Don knows what that is. Tell him, he won’t print your letter.

Those who attend the Convention in Los Angeles will have the opportunity to check all the issues of the past year and to vote for or against every feature and news story. That will help the Committee to decide about future plans, but for those less lucky ones who will not be at the L. A. show the letter to Don is the best answer and now is the best time.

• • •

PSA’ers in Los Angeles will have several other chances to sit in on important planning sessions. The Camera Club Committee will hold a meeting to discuss its work and to enroll its best personnel. The Regional Activities Committee will hold similar sessions and will have a room for the display and explanation of its package programs for the local groups. Both of these programs merit the most careful thought and enthusiastic support of every PSA’er.

• • •

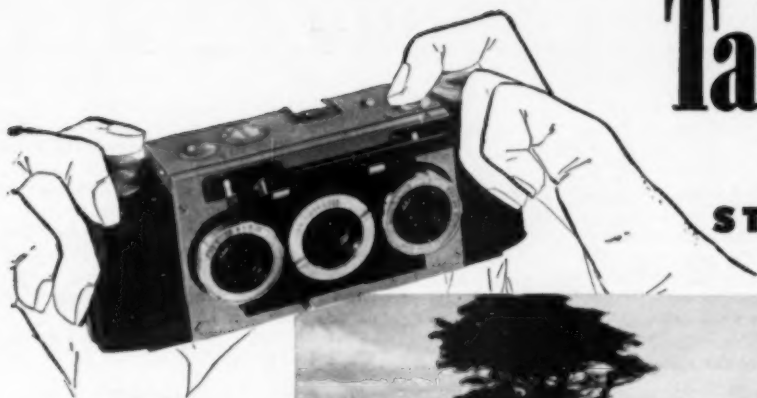
Then there is the membership meeting on Thursday morning at which there will be a brief report on the year’s work and a most important planning session in which every member of the Society is strongly urged to take part. Your officers have been given jobs to do: each Convention is the time for the members to give them their orders for the coming year and to supply the advice and help they need to do a better job for PSA.

As in the case of The Journal, your job-holders need and want and invite and urge your best thinking and assistance as they try to accomplish what you asked them to do when you elected them.

Let’s hear.

NORRIS HARKNESS





# Take it easy

WITH  
STEREO-REALIST

**A WINNER!**  
"Snoka Watches The Sun Go Down" by Thomas C. Thomas, Los Angeles. First prize in 1952 competitions of Hollywood Stereo Society and Beverly Hills Stereo Club.

## REALIST ACCESSORIES MAKE STEREO EASIER



**GADGET BAG** — This shoulder accessory bag is attractive, convenient and compact. Constructed of top-grade saddle leather with excellent styling, large, trouble-free zipper. Compartmented for REALIST camera accessories. In natural and red stallion colors.



**SUNSHADES AND FILTER HOLDERS** — Designed to give maximum protection from reflected light. Does not interfere with viewfinder or reading of diaphragm openings. Accommodates all Series V filters.



**FILTER KIT** — Matched pair of Type A conversion, haze and flash filters. Absolutely parallel and without prism for perfect stereo. Top grain leather cover. Individual items may be purchased separately.



**T**HERE'S nothing like Stereo-REALIST slides for true-to-life realism. Take Thomas C. Thomas' prize-winner, for example. The printed reproduction above cannot begin to do justice to the sparkling color, and breath-taking depth of the original REALIST slide when viewed in a REALIST viewer. Every unit is in its *true* perspective. It's so amazingly life-like you can almost feel the wind in your hair and the sun on your face.

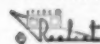
Taking beautiful REALIST pictures is surprisingly easy, too, because the REALIST camera *exactly* reproduces on film what you

see with your eyes. A few simple adjustments and you're ready to shoot. The REALIST does the work . . . you get the full enjoyment of the most realistic pictures a camera can take.

If you haven't seen REALIST pictures you're in for a thrill. Ask your camera dealer to show you some. Inspect the many superlative features of this camera with an established reputation for outstanding results. You'll quickly agree that you, too, can "take it easy" with the REALIST. DAVID WHITE COMPANY, 387 W. Court Street, Milwaukee 12, Wisconsin.

## STEREO Realist

The camera that "sees"—in 3 dimensions—the same as you



Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin



The latest model of the Zeiss Ikon Ikoflex II-a takes its place beside the popular Ikoflex I-a. Examine its many additional features and you will agree that the 1953 Ikoflex II-a is truly outstanding.

Winding the film cocks the shutter . . . Controls conveniently grouped . . . Window shows lens and shutter setting, seen from taking position . . . Zeiss Opton Tessar f/3.5 lens . . . Synchro Compur fully synchronized shutter (MX) with speeds from 1 to 1/500 sec . . . EXTRABRITE ground glass focusing screen . . . Lightweight, sturdy metal construction, elegantly finished in leather and chrome . . . A dozen sparkling  $2\frac{1}{4} \times 2\frac{1}{4}$ " negatives on a roll of 120 film, color or black-and-white.

#### COMPLETE LINE OF ACCESSORIES

includes Ikoprox twin, parallax-corrected supplementary close-up lenses . . . The Ikopol twin, calibrated polarization filter . . . Prismatic Eye-level Focusing Finder permits the camera to be focused and used at eye-level. All accessories interchangeable on both Ikoflex I-a and II-a.

At authorized Zeiss Ikon dealers.

Write for literature

CARL ZEISS, INC.

485 Fifth Avenue, New York 17, N. Y.



MADE IN THE U. S. ZONE OF GERMANY

## Letters

### PSA Insignia

Dear Sir:

The members of our Club, the Club is a PSA member, want to know if we are entitled to wear the pins, clips, emblems, and display the emblem such as the decals advertised in the Journal.

We have read "The President Reports" where Mr. Harkness urges all members to wear the PSA emblem. We, being proud of our Club and wishing to show our pride in membership of PSA want to wear and display the emblem. But, of course, we want to make sure our Club membership entitles us as individuals to this honor.

California.

L. M. B.

The Constitution of PSA covers this situation, but admittedly requires some careful reading to find the answer. "Members" may wear the insignia and use the initials "PSA" after their names. They may also print the insignia combined with the word "Member" on stationery, salon stickers and other printed pieces. However, the Constitution defines a member as an individual or organization (club). The Club may display the insignia, but only those club members who are individually members of PSA may wear or use the insignia. There is no reason at all why every member of your club cannot be himself a member and reap personally the advantages of membership that are available only to members. We know of one club which is 101% PSA, every member and the club are members. Look at the Services Page in the past few issues and see how many services there are for individuals.

### Salon Fees

Dear Sir:

I am writing in protest to what seems to be a growing practice of certain photographic exhibitions to increase their color slide entry fee.

It seems to me that in most exhibitions the cost is being disproportionately borne by the slide exhibitor. Print exhibitors, whose work is both more time-consuming and expensive to arrange and exhibit, are

not paying their way.

There are at least two solutions: one, make a more equitable allotment of fees; and two, mimeograph a catalog if need be, or take such other steps to decrease expenses of exhibition.

If the PSA is going to continue to represent the amateur photographer who gets no professional benefit from winning acceptances or awards, it had better take a stand on this important issue.

HAROLD C. SIMMONS

White Plains, N. Y.

The above is a portion of Mr. Simmons' letter. He further discussed the economics of the exhibitor. The Journal would be pleased to hear from salon or exhibition committees in rebuttal, and from other exhibitors on either side of the question.

### Likes Directory

Dear Mr. Bennett:

The geographical index of membership in the new Directory will be of great help. I was struck by the fact that certain people I believed were members of the Society are not members. This has induced me to go after them with the result that a few new memberships should be forthcoming immediately.

RAYMOND CARON, APSA

Montreal, P. Q.

It would be nice if every member would use the Index this way. If each member signs up only one additional member we would then have twice the membership and consequently more services for all members.

### Correction

Dear Sir:

In the article "Photoprocess in 1952" you refer to our Spectra Brightness Spot Meter. You have listed our name as Photographic Research Corp. and our address as Hollywood. Please be advised our name is Photo Research Corp. and we are located in Burbank. Thanks for mentioning our product.

KARL FREUND, APSA



# FOR ANY PAPER ANY EFFECT

**PICTONE®** the all-purpose developer

No need to crowd your shelf with a variety of developers . . . PICTONE develops *all* your papers. And it helps you achieve practically *any* effect you desire . . . sharp contrast or soft middletones.

Pictone is also used for film. Photographers who want ONE developer for ALL purposes choose Pictone.

Use PICTONE for:

**CONTACT PAPERS  
PROJECTION PAPERS  
PHOTOCOPY PAPERS  
WARM-TONE PAPERS**

**GLOSSY PRINTS FOR GRAPHIC ARTS USE**

**LANTERN SLIDES  
PRESS NEGATIVES  
SEISMOGRAPH AND POLAROGRAPH RECORDS**

**SAVE TIME AND TROUBLE** — just dilute Pictone with water.

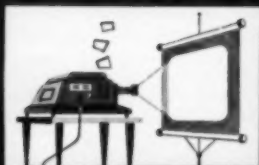
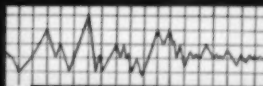
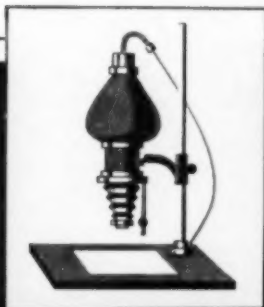
ORDER A TRIAL SUPPLY and write for complete technical information today!

*Mallinckrodt®*

**CHEMICAL WORKS**

Mallinckrodt St., St. Louis 7, Mo. • 72 Gold St., New York 8, N. Y.

CHICAGO • CINCINNATI • CLEVELAND • LOS ANGELES • MONTREAL • PHILADELPHIA • SAN FRANCISCO  
Manufacturers of Medicinal, Photographic, Analytical and Industrial Fine Chemicals



# NEW AIDS FOR BETTER PICTURE-MAKING

BY JACOB DESCHIN, FPSA



Kodascope Royal

## Movie Projectors

In the movie field, Eastman Kodak introduces the Kodascope Royal, which has a 2-inch  $f/1.6$  Ektanon projection lens and folding nylon-gear 400-foot reel arms, 750-watt lamp, is permanently lubricated, and costs \$245. A 3-inch  $f/2$  and 4-inch  $f/2.5$  lens are accessories. The projector is housed in its own carrying case, operates on AC or DC and weighs 19 pounds.

Keystone offers the Keystone Eighty, said to be the smallest full size all-metal 8mm movie projector made and costing \$99.50. The projector has a new type of lighting system, 500-watt light source, metal arms with 400-foot reel capacity, rheostatic heat controls, a plug that automatically turns off the room light when the projector light goes on, and vice versa, and is furnished with a carrying case.

Another Keystone projector, the 8mm Brightbeam, is priced at \$79.90 to appeal to the beginner and budget-minded buyer. The Brightbeam uses a 500-watt lamp, is equipped with twin cooling fans, an AC-DC motor, takes full 400-foot reels and comes complete in a simulated leather covered wood carrying case. Keystone also announces that its entire line of projectors now has a completely redesigned lighting and lens system.

A Movikon 8mm roll camera roughly resembling the outlines of a 35mm still camera and held like one has been imported by Carl Zeiss, Inc. Imported from Munich, Germany, the \$160 camera is equipped with the 10mm triplet Movikon  $f/1.9$  lens, click stops, an optical view finder and film counter. The company also showed a copying and titling device for use with the camera. Supplied with two lamps, the unit is \$75.

## Accessories

Two tripods, each with distinctive features, have appeared on the market. The Linhof DeLuxe Studio Tripod, in which the legs are extended and braced by adjustable umbrella type struts and are supplied with captive tips which convert quickly from steel spikes to rubber tips, or vice versa, is for professional use. A geared center post operated

by a hand crank may also be used to turn the camera upside down for photography at low levels. A two-section model for extension to 60 inches is \$69.96, a 3-section model with 73-inch extension is \$79.95.

The other new tripod is the Radiant Ambassador, in which the conventional leg locking rings are replaced by a twist lock design. It is available in two, three and four-section models at \$19.95, \$21.95 and \$24.95, respectively. The tripods are designed for easy conversion to elevator tripods, which add 15 inches of height, by separate purchase of the \$8.95 elevating attachment. With gear-operated elevator, the tripods are \$27.95, \$29.95 and \$32.95. Full extension of the tripods varies from 45 inches to 70, depending on the model.

Accessories offerings are featured by five new items for the popular 35mm Kodak Retina cameras: the Kodak Retina Sports Finder, an open-frame collapsible finder which fits in the accessory clip of the camera, has parallax adjustment, and costs \$6.50 with case; the Kodak Retina Close Range and View Finder, consisting of a superimposed-image type rangefinder, parallax-correcting view finder, and three closeup supplementary lenses, and costs \$48 with case; the Kodak Table Top Camera Stand, which costs \$29.50, consists of an adjustable post mounted on a U-shaped base with two-section telescoping upright, and a ball-and-socket swivel head; the \$5.25 Kodak Retina Camera Platform, designed for use with the Kodak Retina Close-up Kit, another new item, and the table top stand, permits the camera to be centered over the tripod screw swivel top and swung as desired.

A new one-piece magnifying hood for the Swedish-made Hasselblad single-lens reflex camera is now being marketed by Willoughby's, 110 West 32nd Street, New York. Designed to facilitate focusing in brilliant light, the new hood contains a coated  $2\frac{1}{2}$ -power critical focusing device, slides in to replace the regular focusing hood, covers the full area of the ground glass, and costs \$34.

Argus Cameras, Inc., have a new Argus \$49.95 300-watt projector designed to take either single slides or, with an accessory, stripfilm.

The Bower Mini Rex II, a photoelectric



Hasselblad Hood



Ikoflex

exposure meter which costs only \$9.95, has been imported from Germany by Saul Bower, Inc., 114 Liberty Street, New York. Designed to give direct readings with one-control setting, the meter is available in black, green, or white with red.

The Lindia Swiss-made 2x2 slide mounts, distributed by Karl Heitz, Inc., 150 West 54th Street, New York, are plastic binders which simplify slide mounting by a snaplock device which permits easy insertion and frequent exchange of slides. The glass is pre-cleaned and unusually thin. A box of twenty mounts and glass pairs is \$2.70.

The Colormaster, a projection screen designed for improved screenings of color film, slides and filmstrips, is announced by Radiant Manufacturing Co., of Chicago. The screen has a new type of silver-treated material stretched tight and flat, which is said to give superior screening results and is suspended from an aluminum rod from two points instead of one. The new screen is available in sizes from 30x40 to 70x70 inches at prices ranging from \$29.95 to \$59.95.

Radiant also announces an inexpensive table and wall projection screen, the "Thrifty", in sizes 18x24, 22x30 and 30x30 inches at \$3.95, \$4.95 and \$5.95, respectively. When unrolled the screen is supported by a single stretcher bar, closed it fits into a curved channel.

Three items of literature are available free for the asking. "Pioneer Tracks", a new publication for magnetic sound movie makers edited and published by Bell & Howell Company, has just appeared and is being sent to owners of the company's magnetic sound projector. The periodical is free and issues will be sent on request to anyone interested.

A free folder, "Flash Color Pictures Indoors", prepared by Pavelle Color Incorporated and Sylvania Electric and containing basic rules and a table of practical data, is available at camera stores.

An attractively prepared illustrated four-page leaflet on "Oscillographic Photography" by H. J. Fritzsche is available free from



# Here is the La Belle AWARD TROPHY

**"For the outstanding  
contribution to color photography"**

LA BELLE is happy to give you a preview picture of the "La Belle Award Trophy." It will be awarded annually at the Honors Dinner of the National P.S.A. Convention for accomplishment in color photography. Twenty-two inches high, the three figures of the trophy symbolize the "keen competition and enjoyment of playing the game" with others.

**Basis of Award:** Recipient to be chosen for his accomplishment in the fields of invention or perfection of new color processes, materials, or equipment for the promotion of color photography, or for the advancement of the science or technique of color.



## **Color Slide Education . . .**

In conjunction with the P.S.A. Recorded Lectures Program, La Belle Industries will cooperate through helping to supply instructive material.

To obtain top-flight material, La Belle will offer \$5.00 per set (of three or four) color slides. Such sets should show the trial shots taken in order to obtain the end result (for example: shots with

various focal length lenses, over and under lighting, shots from experimental angles, as well as the "big" picture that is selected as the best.)

P.S.A. members are cordially invited to participate. All slide sets will undergo careful masked copying, and the originals returned to owner. Your permission for such use must accompany the material submitted.

# La Belle

industries, inc. OCONOMOWOC, WISCONSIN

Exakta Camera Company, 46 West 29th Street, New York City.



Summar and Summicron

#### Lenses

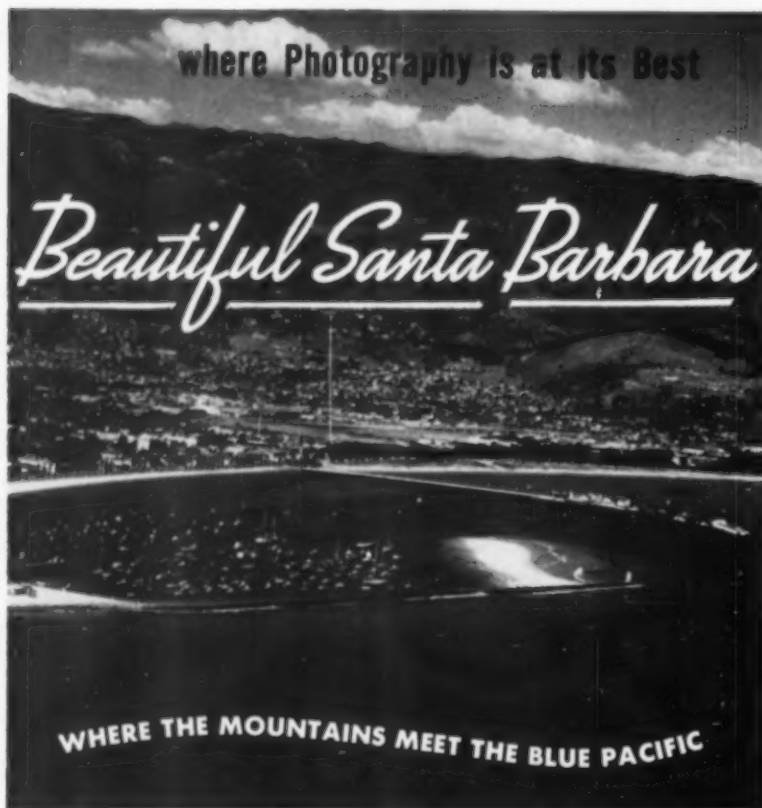
A 1-inch  $f/1.9$  Berthiot lens with click stops and focusing mount for all 16mm cameras with a standard "C" mount, is offered by Camera Specialty Co., Inc., 50 West 29th Street, New York. The lens costs \$36.50.

Two new lens items that deserve more than passing attention are the new Leica 50mm  $f/2$  Summicron, imported by E. Leitz, Inc., and the Zoomar 16. The Summicron is more compact than the Summar, is a seven-element airspaced unit made of a new type glass and is corrected for color, flatness of field and vignetting. The diaphragm ring has click stops. The Summicron will be standard equipment with Leicas available hereafter.

## WELCOME TO CALIFORNIA!

### MEMBERS of PHOTOGRAPHIC SOCIETY of AMERICA

Enjoy your stay even more. While in California visit this unique school and learn about our short courses . . . entrance at anytime.



Aerial View of Brooks Institute Campus

**BROOKS**  
INSTITUTE OF  
PHOTOGRAPHY

2190 Alston Road  
SANTA BARBARA, CALIF.



The Zoomar 16, offered by the Zoomar Corporation, may be mounted on any 16mm camera and operated by lever over a focal range of one to three inches. The coupled finder is an integral part of the lens, the aperture range is  $f/2.8$  to  $f/16$ , the weight  $1\frac{1}{2}$  pounds. The lens is equipped with a haze filter, a yellow filter and case.

The Nikon Camera Company has recently announced three new Nikkor lenses, of which the 85mm  $f/1.5$  is reported to be exceptionally good. The other lenses are the 28mm  $f/3.5$  and the 35mm  $f/2.5$ .

#### Post Office Suspensions

The addresses we have for the members named below are no longer valid according to information supplied by their local post offices. Will anyone knowing the correct new address of any of them please advise Headquarters:

Squire G. Luttrell, Ames, Iowa.  
Donald C. Wither, Winthrop, Mass.

#### In The Foreign Press

In the May issue, I made a remark about not having seen the inside story of the frog who photographed himself in any American magazine. The Editors of *Photography* advise me that the story originally ran in their March 1952 issue. I don't recall having seen it but I'm glad to credit them for originating the story.—O. S. L.

*Leica Fotografie*—Frankfurt (Eng.), Jan. Feb. '53. Beginning with this issue L. F. is being published in an English language edition for British and American readers. The name will retain its German spelling so as not to confuse it with the American "Leica Photography". Subscription is \$4.00 through Rayelle Publications, 5700 Oxford St., Philadelphia 31, Pa. Henri Cartier-Bresson, "Master of the Leica" is featured in two articles. "Macrophotography with Flash" by Hermann Eisenbeiss and other items are very timely. Much general information for Leica users is included.

*Photo Monde*—Paris (Fr.), Feb. '53. Michel Garance analyses "Le Moulin Rouge" by comparing three viewpoints, i.e. those of Henri Toulouse-Lautrec, his contemporary photographers and the modern cinema. The movie stills are by Robert Capa and two interesting shots are used on the cover and index page respectively. An indignant letter from Mr. Gernsheim and several "Opinions" are keeping the controversy over Niepce's "Oldest Photograph" alive.

*Photography*—London (Eng.) Jan. '53. "The Royal" is an article by Helmuth Gernsheim in which he covers the history of the Royal Photographic Society on the occasion of its hundredth birthday. In addition the issue is full of good pictures. We particularly like two by Hans Hammarstiöld.

Focal Press Limited announces through their *Photoguide Magazine* (London) that the 1953 "Commonwealth Camera" will be a super special Coronation year volume, representing the best in photography from the entire Commonwealth.

The men behind Camera Counters,  
who know cameras best,  
proudly recommend  
the...



**Voigtländer**  
**35mm VITO III**

with the famous  
f2 coated Ultron lens  
and combined  
coupled range-viewfinder

**\$159<sup>50</sup>**

Carrying Case \$10.50

Here is an instrument that can be used for every picture-taking assignment . . . for home, for business, for industrial use, for the scientific laboratory, for medical photography . . . its uses are unlimited and its picture-results are unsurpassed.

Even at full aperture, the high-efficiency of the six-element Ultron f2 Coated Anastigmat Lens gives needle-sharp definition right to the very edges of the negative. Gives excellent, subtle contrast of detail with life-like effect. The Ultron f2 is an all-purpose lens and is corrected for color and possesses outstanding resolving power. The lens is fully protected when the camera is closed.

Mail orders filled.

Liberal trade-in allowance.

Time payments on local and  
suburban sales, if desired.

*Willoughbys*

**WORLD'S LARGEST CAMERA STORE**

110 West 32nd Street • 113 West 31st Street  
New York 1, N. Y. • Longacre 4-1600

## AMERICA'S ACE PRESS PHOTOGRAPHERS



**CHARLES COOPER**—N. C. Durham Herald and Sun. "No doubt about it . . . a press photographer's best friend is his versatile Pacemaker Graphic!"



**RAN COCHRAN**—Cincinnati Enquirer. "For the rugged all weather news grind, my first choice is always my dependable Pacemaker Speed Graphic!"



**DURWOOD HAYES**—Dallas Times Herald. "Day-in, day-out, on all assignments, my faithful Pacemaker Speed Graphic has never let me down!"



**WAYNE BELL**—Minneapolis Star and Tribune. "For over 18 years, a Speed Graphic has been the most important part of my photo equipment!"



**BILL PEERY**—Rocky Mountain News. "When the chips are down, I can count on my Pacemaker Speed Graphic getting the picture every time!"

THE  
PACEMAKER  
GRAPHIC

# 1<sup>ST</sup> CHOICE OF

### 3 Great Graphics Offer Every Modern Photo Refinement!



Speed Graphic 4 x 5 illustrated.

**Pacemaker Speed Graphic**—Precision built, high speed press and all purpose camera has focal plane shutter with accurately governed speeds to 1/1000th; ground glass focus; built-in flash synchronization; selector switch for front or rear shutter; coupled range finder (optional at extra cost); rising, shifting, tilting front; drop bed; and the famous Graflok Back. Sizes: 2 1/4 x 3 1/4; 3 1/4 x 4 1/4; and 4 x 5. **Priced from \$215.80.**

**Pacemaker Crown Graphic**—A wonderful performer for those who do not need the high speed of the focal plane shutter. Identical to the Speed Graphic in every other way.

**Priced from \$174.15.**

**Century Graphic (2 1/4 x 3 1/4)**—The most economical of the famous Graphics—but with many of their prize-winning features, including synchro-shutter; ground glass focus; coated color-corrected lens. **Now only \$108.**

*Prices subject to change.*

# GRAFLEX® *Prize-Winning Cameras*



## SWEAR BY GRAPHIC VERSATILITY!



**LARRY DION**—Seattle Times. "There are just no better Press cameras made than the rugged, dependable Pacemaker Speed Graphics!"



**NORMAN HILL**—Ottumwa, Iowa, Daily Courier. "Many have tried, none has succeeded in replacing the Graphic as the most versatile press camera!"



**JIM MAREK**—Kankakee, Illinois, Daily Journal. "My rugged Pacemaker Speed Graphic takes a terrific beating . . . almost never needs a repair!"



**JERVAS BALDWIN**—Des Moines Register and Tribune. "No matter what the assignment, I know my Graphic will deliver the exact picture I want!"



**GENE ABBOTT**—Washington, D. C., Evening Star. "My Speed Graphic has proved its dependability by getting one 'only chance' shot after another!"

# PRESS PHOTOGRAPHERS!

## 93.7% of Press Photographers Use Rugged, Versatile Graphics!

The world's working photographers—men whose very livelihood depends on making great pictures—have made the Pacemaker Graphics their overwhelming favorites. They have watched these great cameras prove their versatility and dependability day-in, day-out, in all weather, on all assignments.

As easy to use as a folding camera, the Graphic is instantly ready for everything from action to portraits. Although it is the symbol of the press photographer, it is the first choice of professional and commercial photographers, too, and does vital photo work for science and industry.

Today's great Graphics are the achievement of over 60 years experience in the precision-building of fine

cameras. The Speed Graphic has the famous Graflex focal plane shutter—the only focal plane shutter that's been tried and proven in daily use by America's ace photographers. It gives direct readings of settings and provides accurate governed speeds up to 1/1000th. Such proven accuracy is now more important than ever, especially with color photography.

Owning a Graphic marks you as a photographer who is out of the snapshot class . . . one who knows the secrets of making great pictures. And one of these fine cameras, sturdily built to stand up under the rugged news grind and still deliver top quality pictures, will give you a lifetime of picture making pleasure. See them at your Graflex dealer's today!

**Buy on easy time payments—**

**Many dealers offer Graphic cameras for as little as \$2 per week!**

### Takes Widest Choice of Film!

Each of the three Graphics has the famous Graflex Back which accepts a wide variety of money-saving, time-saving attachments that let you use the exact film you want—black and white or color; sheet or roll. The Graflex Back may be bought separately and attached to earlier models.

**The Grafmatic (\$14.95 up)** takes rapid fire sequence shots. Holds six sheets of monochrome or color film or both! For 2¼ x 3¼ or 4 x 5 Graphics.



**The Riteway Film Holder (\$4.05)** assures overall picture sharpness. It is far stronger than wood—less vulnerable than metal. Guaranteed 2 years. For 4 x 5 Graphic.



**The 120 Roll Holder (\$10.95 up)** quickly converts any Graphic to low cost roll film. It is compact, lightweight . . . has automatic film counter. Two picture sizes—2¼ x 2¼ and 2¼ x 3¼—for all three camera sizes.



**FREE!** 48-page booklet in full color! Tells you how to choose a modern camera. Advises you on the many versatile accessories which allow your camera to grow with your skill!

Graflex, Inc., Dept. 58D  
Rochester 8, New York

Please send Graflex's new FREE 48-page booklet.

Name

Street

City

Country or Zone  State

### The \$10 Question

You will find listed on this page each month for the next few months the services of PSA and its Divisions which are open to members. Most of the services are free to members, those which require fees to make them self-supporting are so noted. Some of these services are listed in Division publications, others appear only in this listing. Keep a file of them, it will take several months to list all of them, and then when a prospective or argumentative member says, "What do I get for my ten bucks?" you can show him.

### NATURE SHOTS

**ND** All  
Quarterly Bulletin of the Nature Division with news of interest to all ND members, notes of coming events and short nature features. News of members and suggestions and ideas for nature photographers are wanted. Editor is

ALFRED RENFRO  
3456 S.E. 34th  
Bellevue, Washington

### TECHNICAL DIVISION NEWS LETTER

**TD** All  
Issued bi-monthly with news of TD activities, technical news, book reviews and news of the Sections of the Technical Division in various cities. Send your news items to

R. C. HAKANSON  
10322 Lake Shore Boulevard,  
Cleveland 8, Ohio

### DAVID WHITE AWARD

**SD** Ind.  
Each year the Stereo Division selects an individual to receive the David White Award for "important contributions to the art and science of stereo photography". Contributed by the David White Co., the award is made at the time of the Annual Convention. Address inquiries to the Division Chairman.

### WHO'S WHO IN PICTORIAL PHOTOGRAPHY

This is a listing of photographer exhibitors and their numerical standings in world wide exhibitions. Any inquiries should be addressed to the Director of this activity.

C. A. YARRINGTON  
50 Church Street  
New York 17, N. Y.

### SALON PRINT SETS

**PD** Clubs  
In order that camera clubs and photographic groups located in isolated areas may have an opportunity to view salon quality work, the Instruction Print Set project has been inaugurated. These sets are composed of approximately twenty prints each. Some sets are made up of original prints which were awarded money prizes in international photographic contests. Other sets are "One Man Shows" of outstanding salon acceptances made by a top flight exhibitor and are

accompanied by a commentary by another top flight exhibitor in which is delineated the print makers effective use of the rules of compositional placement and lighting. Effort is made to encourage group discussion of these prints with a view to bringing out effectively an instructional evening for the group. There is a nominal service charge to cover print replacement and maintenance. Further information may be had by writing

RAYMOND S. CANNON  
708 E. Rio Grande St.  
El Paso, Texas

### THE SALON WORKSHOP

**PD** Ind.  
Members in this activity, in groups of 15, are furnished with a negative made by an outstanding Salon exhibitor—of which they are to make an 11 x 14 print to the best of their ability.

These prints are to be judged by the Master Salon exhibitor, and to the person making the best print in the group—selected by the Master—he will award a genuine Salon print made from this negative. A fascinating way to work in contact with the photographic great. This activity is directed by

C. "JERRY" DERBES  
136 Rosslyn Street  
Jackson, Miss.

### STEREO SLIDE ANALYSIS

**SD** Ind.  
A personalized analysis of member's work in stereo is afforded by two skilled photographers who are prepared to comment on and advise regarding slides sent to them. Any reasonable number of slides may be sent at one time if accompanied by return postage and an address label for return.

MAX SORENSON  
1119 E. Andrews  
Fresno, California  
PAUL J. WOLFE, APSA  
124 E. Jefferson  
Butler, Penna.

### HOSPITAL SLIDE PROJECT

**CD** All  
For more than 9 years we have been collecting and distributing slides for the patients in the Armed Forces and Veterans Hospitals either direct to the hospitals or through the American Red Cross. Now that war activities have increased and now that many inactive hospitals have been reactivated, the demand for slides is greater than ever. Especially needed are slides that carry some identification of subject matter, such as the name of the place or thing shown, or, as in flower pictures, the name of the flower. These are just examples, for any slide that can be projected can be used, except personal snapshots. These slides are donated to the hospitals and have been found useful not only as entertainment but also for therapeutic work with certain types of patients. We need at least 6,000 slides per month. Slides should be sent to

KARL A. BAUMGAERTEL, APSA  
353—31st Avenue  
San Francisco 21, California

### CLUB SLIDE SETS

**SD** Clubs  
An interchange of stereo slides between clubs, with each using club required to comment in the notebook. Circuits are arranged as slide sets become available.

EARL KRAUSE, FSG  
5706 S. Harper  
Chicago, Illinois

### SLIDE STUDY GROUPS

**CD** Ind.  
Each of 10 participants enters 4 slides. The personnel of the group remains constant with each individual removing his four slides and replacing them with new ones each time the set is received. An outstanding slide maker acts as commentator for the group. For information write to

DENNIS W. PETT  
Hoosier Courts 31-5  
Bloomington, Indiana

### CAMERA CLUB PRINT CIRCUITS

**PD** Clubs  
Any camera club which is a member of the Pictorial Division may exchange sets of exhibition prints with other member clubs by enrolling in this activity. There is a nominal service charge. For full details inquire of

GEORGE J. MUNZ  
37 Homestead Place  
Bergenfield, N. J.

### CAMERA CLUB PRINT JUDGING SERVICE

**PD** Clubs  
Many camera clubs do not have adequate judging facilities to judge any print contests they may wish to organize so this activity was established to serve them. All Pictorial Division Camera Clubs may have the service free except for transportation charges on the prints to and from the judging point. For further information write to

FRED BAUER, JR.,  
Memphis 3, Tenn.  
Memphis 3, Tenn.

### PERSONALIZED PRINT ANALYSIS

**PD** Ind.  
Any Pictorial Division member may get personal help from the experts on his prints if he desires it. Up to four unmounted prints, 5 x 7 or 8 x 10, with return postage and mailing label enclosed, should be sent to the Director of this activity for this service. The maker's name and address, and all technical data and pertinent details must appear on the back of the print. A comprehensive analysis, together with helpful comments by a panel of prominent exhibitors, will be returned with each print. If the maker remakes the print as directed and resubmits it, he will receive additional advice which should do much to improve his pictures. There is no charge, but the Pictorial Division assumes no responsibility for damage or loss of prints in the mail. Send your prints to

J. ELWOOD ARMSTRONG, FPSA  
17402 Monica Avenue  
Detroit 21, Michigan



Camera \$89.50 Flash \$10.00 Case \$7.50

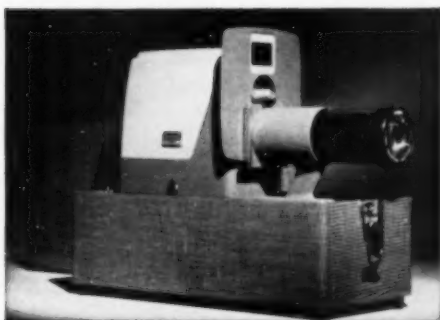
## *America's most distinguished 35mm camera* **argus c-four**

No other camera combines such amazing ease of operation with this exclusive array of precision features!

Ultra-fast f:2.8 Cinar coated lens—a truly great lens—to give you beautifully defined pictures in color and black-and-white—even in failing light!

Combined rangefinder and viewfinder—to give you an in-focus "picture-window" view—even if you wear glasses!

Superaccurate shutter . . . 1/10 to 1/300 second—perfect complement to the critically sharp lens. Built-in flash synchronizer. See the versatile Argus C4 at your dealer's!



© 1953 Argus Cameras, Inc., Ann Arbor, Mich. All prices include Federal Excise Tax where applicable, and are subject to change without notice.

**New Argus 300 Watt projector!** Never before could you buy a precision-built 300 Watt projector with these features for only \$49.95: A 4-inch, color-corrected f:3.5 lens; a powerful, yet silent power blower and special heat-absorbing lens to keep your slides cool; an exclusive "right-side-up" rotary slide carrier to prevent upside-down pictures. It's the perfect companion for any 35mm camera. Only \$49.95 complete with carrying case.

# argus

—world's largest manufacturer of 35mm cameras

# PSA CONVENTION NEWS

PUBLISHED FROM NOW UNTIL THEN TO HELP  
YOU CELEBRATE PSA's 20th ANNIVERSARY!

## Immediate Registration Is Important—

The time has come—you MUST send in your advance Registration without further delay. This is your LAST CHANCE to rush in this Journal Registration Form and make sure of your Hotel Reservations—your Honors Award Banquet and MOVIE RANCH trip tickets. Rush by Air Mail if possible.

Advance Registrations are nearly double the records we have of other Conventions as this is written. Banquet space is limited. So immediately upon receipt of your Registration, tickets will be made in your name for your protection, and Hotel reservation rushed you.

### FIELD TRIP A: Corriganville, Thurs. Aug. 6th.

Outing on motion picture location set as actually used in pictures. Models, stars, in costumes, motion picture crew and cameras in action. Complete rodeo, etc. Includes transportation from and return to Convention Headquarters. See next page for more details.

### FIELD TRIP B: Knott's Berry Farm, Sunday Aug. 9th.

For those who want an outing with plenty of picture possibilities. Includes Knott's famous Western Village and Ghost Town. Models in costume; Old Time Railroad, Horse Show and a delicious chicken dinner for which Knott's are famous. Includes dinner and transportation from and return to Convention Headquarters.

### Registration Instructions

1. Fill out form below, listing all members of family who will attend. Note that field trips and Banquet tickets are not included in the general registration fee.
2. Enclose check or money order payable to JACK KILPATRICK, TREASURER.
3. Mail promptly to: GRETCHEN WIPPERT, REGISTRATION CHAIRMAN  
12237 E. Kerrwood St., El Monte, California

Refunds can be made only if cancellation is received before August 1st, 1953

**You need not be a member of PSA to attend sessions, but you must be registered. Fill out and mail this form today**

## BILTMORE HOTEL

Los Angeles, Calif.  
AUGUST 3, 4, 5, 6, 7, 8

## LATEST CONVENTION NEWS

By Harvey W. Brown

This is the latest, direct from Convention headquarters, and while a tentative program is given in this Convention Section, we will highlight the features and bring out new program additions for your full information.

This is the last PSA Journal issue that will reach you with program events before the Convention doors swing open celebrating PSA's 20th Anniversary. It is your last chance to send in this very important Journal advance registration coupon. Latest developments in the sensational Movie Ranch field trip makes it imperative that you should make sure of your tickets ahead of time.

There is a full six days of planned activity. Each division is represented with a full and varied program. The first day starts with registrations at the Biltmore, and "see Los Angeles and Hollywood" special tours to the Movie Studios, to the Radio and Television studios, to the Chinese Theatre with the "signatures and footprints of the Movie Stars in the cement", Little Tokyo, Hollywood, the aircraft factories, and everywhere you may want to go and see. There will be personally guided and conducted "Camera Shooting" trips to all photogenic "spots" in the entire area.

## 1953 PSA CONVENTION REGISTRATION FORM

Name		Spouse	
Last Name, Please Print or Type	First Name Initial		
Address		Child	Age
City	State	Child	Age
Divisional Affiliations: C J M N P S T		Child	Age
PSA Honors			

	AMOUNT ENCLOSED	NUMBER OF TICKETS DESIRED	DO NOT USE THESE SPACES			
<b>FAMILY REGISTRATION</b> (For duration of convention for self, spouse, and children under 19)	<b>\$7.50</b>					
<b>OR: INDIVIDUAL REGISTRATION</b> (For duration of convention)	<b>\$5.00</b>					
<b>OR: DAILY INDIVIDUAL REGISTRATION</b> For days circled only—Aug. 3 4 5 6 7 8	<b>\$2.00</b>					
<b>BANQUET</b> (Includes tax and tip) per person	<b>\$5.75</b>					
<b>FIELD TRIP A: CORRIGANVILLE AUG. 6</b> per person	<b>\$2.50</b>					
<b>FIELD TRIP B: KNOTT'S FARM AUG 9</b> per person	<b>\$3.50</b>					
<b>TOTAL PAYMENT</b>						

Will there be any ladies with you who will not be registered for Convention sessions but who would like to be entertained?

How many?

ENCLOSE CHECK OR MONEY ORDER PAYABLE TO:  
JACK KILPATRICK, Treasurer

Mail to: GRETCHEN WIPPERT, Registration Chairman  
12237 E. KERRWOOD ST., EL MONTE, CALIF.





Barbara Osterman, with Mava Corday and other Peter Cowland Models will be on the Convention program.

The second day starts with a speeded tempo of special division events. The Pictorial has the 5th International Print Club Contest Competition Judging, and the greeting ceremonies and displays of all its many and varied activities in the sumptuous Pictorial Room, where such personalities as Ray Miess, Division Chairman, John Hogan, Norris Harkness, P. H. Oelman, Doris Weber, Jack Wright, Fred Archer, Isadore Berger, Frank Heller and many others will meet you and greet you.

Color gets started with its special division meeting, then the day-long "Color consultations" in its special Color Room. "Panels of Experts" will alternate to project and analyze the color slides that you bring, and go into every problem of color for you. Such personalities as Blanche Kolarik, APSA, Chairman of the Division, Karl Baumgaertel, Fred Bond, Joseph Muench, Charles Kingsley, Adrian TerLouw, Howard Colton, Merle Ewell, Vella Finne, Sam Vogan, and others will be on hand for you to meet and question.

The Motion Picture Division starts early with its annual meeting, and then a picture-taking, movie-making, field trip to famous Olvera Street, with all the color and costumes, the dances, the pomp and ceremony of Old Mexico. This will be led by Millard Armstrong, head of the Division, Charles Rosher, Vince Hunter, Harold Thompson, George Cushman, and other experts to "show you how."

Stereo will project and analyze your slides, with Roy Haines, Harold Lloyd, Tommy Thomas, James Calder, Dr. Kenneth Tydings, and many others on a "panel of experts." The Technical Division will have an all day symposium in the special Technical Room to cover every phase of photography. Nature is expected to analyze slides, and Photo-Journalism to take a trip to one of the great newspaper plants in programs to be announced shortly.

Then a big afternoon General Reception

## Advance Convention Program

As this issue of the Journal goes to press it is still two months until the Convention opens. Practically all the final arrangements have been made, yet in two months a few changes are to be expected. The advance program given here is correct as of June 1. The final program will be distributed on the opening day to all who register. All the major features listed here can be expected to be as scheduled, additional features may materialize before the opening day. The Program Committee has done a fine job, especially in arranging so many inter-Divisional programs. See you there.

### Monday, August 3

All	Registration, Biltmore Hotel, Los Angeles. "See Los Angeles and Hollywood" tours.	All	4:00 PM General Reception and "get-together." Strolling Troubadors.
PD	PSA Board of Directors Meeting. Special personally-conducted picture taking "Camera Tours" to all photogenic spots.	All	Official Salon opening: Pictorial, Technical, Nature and Color Prints, Color, Stereo and Nature Slides, Motion Pictures.

### Tuesday, August 4

PD	Pictorial Room special meetings and displays; Portfolios, Print of the Month, Trophies, etc.—Judging International Print Competition.	CD	Color Room annual meeting—special program "consultations"—Analyzing your color slides all afternoon.
TD	Symposiums: Photography in Science and Industry, M. G. (Buzz) Holland Presiding; Photography in Communications, with John Raymond.	MPD	Division Business Meeting—Field trip Olvera Street (Mexican).
		ND	Nature Division Room—Annual Meeting — "Consultations" — Nature Slide program.
		All	Progress Medal Award

### Wednesday, August 5

PD	Breakfast and Membership Meeting—Judging finals, International Print Competition—Frank Heller, APSA, FRPS, "Pictorialism Today."	SD	Materials and Equipment Clinic, with James Calder, Ned Graf and others—Dr. Kenneth Tydings, "Simple Stereo."
PJD	Don Mohler, "Lighting"—Gene Lester, "Picturing Movie Stars for Publications."	TD-CD	Color Round-Table, with Howard Colton, FPSA, Al Shelton, Werner Alexwicz, Bill Drewry, Joseph Muench, FPSA, Henry Greenhood, Moderator.
CD	Slide Filing, Irma Louise Carter—Slide Mounting, Robert Goldman—Slide Retouching, Louise Fitts Agnew.	MPD-ND	Tim McCoy—"Modern Indians of the West."
MPD	"How to Plan Motion Pictures"—"Continuity in Shooting"—"Methods of Creating and Sustaining Interest."	ND-CD	Charles Kingsley, "Color Filters."—Al Stewart, "Flowers."
ND	"Adventures Under The Sea"—Wm. Fortin.	TD-PJD	"Television is Photography in Motion."
TD	Symposiums, and Technical Papers program, Technical Room.	PD-All	Peter Gowland, Hollywood Glamour Photographer, "How to Picture Girls."
		MPD-All	Premier Late Motion Picture.

(Continued on next page)

until evening presentation of the Progress Medal Award, PSA's highest honor, to one of the great personalities of the Motion Picture Industry, with other Hollywood personalities present, possibly Bob Hope. Then comes the Grand Salon Opening, the International Exhibition of Photography, with all pictures on display in the Ball Room Foyer on the main floor, with the showing of Color Slides, Stereo slides, Nature Slides and Motion Pictures, in close-by main floor Auditorium rooms.

Then comes four more days of fast moving programs by some of the "greatest names" in photography with every Division participating to the limit, the unbelievable,

never-to-be-forgotten Corriganville Movie Ranch field trip, and the awe-inspiring climax of it all—the Honors Award Banquet.

### Some Program Features

The Hollywood Stereo Group, with so many of the leading movie stars, are due to thrill you with a full evening showing of their own slides, with pungent remarks and entertaining high-lights. Art Linkletter, the President, is due as MC, with a cast or panel chosen from among its star-studded membership such as Ronald Coleman, Vice-President, Harold Lloyd, George Sidney, Dick Powell, Dinah Shore, Cecil B. DeMille Ed.

### Thursday, August 6

- |    |   |         |  |
|----|---|---------|--|
| AM | National Council and Memberships Meeting, Norris Harkness, Presiding. | AM & PM | Field Trip: Corriganville Movie Ranch. |
|    |   | CD-All  | Western Barbecue Dinner, Movie Ranch.  |

### Friday, August 7

- |       |  |           |   |
|-------|--|-----------|---|
| TD    | Breakfast—Technical Papers, Technical Room.  | SD        | "Stereo Close-ups", Tommy Thomas—Slide-Post Mortem, Jim Calder, John Meredith, Bob Haven, Earl Krause.        |
| CD    | Color Slide Salon Showing—Adrian TerLouw, FPSA, "What do we mean by Lighting Contrast?"        | PD-TD     | Cameras and Equipment Clinic, with T. T. Holden, APSA, Adrian TerLouw, FPSA, Robin Garland, APSA, Al Shelton. |
| PD    | Camera Club Clinic—P. H. Oelman, FPSA, "What Makes a Salon Picture."                           | PD-PJD-CD | Glen Fishback, "How I Make My Prize Winning Pictures."  |
| MPD   | Business Meeting—Round-table on Film Editing—Annual Dinner—PSA Prize Winning Contest Pictures. | CD-All    | Joseph Muench, FPSA, with Emil Muench, "Pictures of the West."  |
| ND    | Nature Breakfast—Willard Farr, APSA, "Nature Photography the Year Around."                     | SD-All    | Hollywood Stereo Group—with Art Linkletter, Harold Lloyd and others.  |
| ND-SD | Stereo Slides, "Wild Flowers of the West."   |           |   |

### Saturday, August 8

- |     |  |           |   |
|-----|--|-----------|---|
| PD  | Commentators and Members Conference, Doris Weber, FPSA—Fred Archer, Hon. FPSA, FRPS, "Art in Photography"—"East vs West in Pictorialism" with William Mortensen, John Hogan, FPSA, FRPS, and others. | TD        | Symposium—Papers, Technical Room.   |
| MPD | "What Happens to Kodachrome"—"Sound and Music"—Motion Picture Salon Showing.   | CD        | Color Slide Clinic, with Art Papke, Glen Brookins and others—Fred Bond, APSA—Karl Baumgaertel, "A Pictorialist Turns to Color." |
| ND  | "Indians 1,000 Years Old," Ruth De Ette Simpson—Nature Slide Salon Showing.  | SD        | Stereo Breakfast—Stereo Mounting Clinic, Joe Simpson—Isadore Berger, FPSA, FRPS, "Far East" Slides—Stereo Salon Showing.        |
| PJD | "Publicity Pictures in Photo-Journalism"—Photo-Journalism Round-Table.   | TD-SD-MPD | "Problems of Stereo", by Peter Vlahos, Motion Picture Research Council.   |
|     |  | PD-MPD-CD | Make-up, by William Tuttle, MGM.  |
|     |  | All       | Honors Award Banquet.   |

### Sunday, August 9

- |     |                                |
|-----|--------------------------------|
| All | Knotts Berry Farm, Field Trip. |
|-----|--------------------------------|



Sidney

Frank Heller, APSA, FRPS, Bartlesville, world leader in pictorial photography will lecture on "Pictorialism Today." Adrian TerLouw, FPSA, Rochester, will come with a special feature to interest all, "What do we mean by lighting contrast?" William Tuttle, head of the MGM make-up department, named as an "Oscar" nominee this year, will show you a simple make-up for black and white and color that anyone can apply and use with startling improvement.

The Nature Division will feature Willard H. Farr, APSA, Chicago, covering "Nature Photography the Year Around," and William Fortin, Los Angeles, from the Hancock Foundation, USC, with a picture of "Marine Life" taken underwater with the use of the Aqua Lung. Floyd Evans will present noted speakers on the "Indians of the West", probably with Tim McCoy, star of Western Movies, in a condensed version of him most popular radio and television programs, and Ruth De Ette Simpson, from the Southwest Museum, who digs in Indian ruins for "Indians 10,000 Years Old."

The latest "problems" of making 3D stereo's will be covered by Peter Vlahos, of the Motion Picture Research Council, the "watch dogs", the problem solvers for the entire Motion Picture Industry. "Rushes" or "cuts" from many of the latest feature 3D Pictures being made by major studios, many showing stars and featured players in action, will be shown and then how the problem was solved will be told. This shows you "what to do" in making Stereo's—but, most important, it will show you "what not to do."

### The Movie Ranch Field Trip

This Corriganville Movie Ranch trip is proving sensational. It's because thousands upon thousands flood into Hollywood expecting to see movies being made but they never get through the gates.

But the Convention trip takes you into this fabulous 2000 acre outdoor movie studio, fairly dotted with gigantic movie sets. You see the locations, you stand on them, you recognize them as some you have seen flashing across the silver screen.

But in addition, you see movies being made, the cameras grinding, the stars performing, all the glamour and glitter you had hoped one day to see. It will all be there



TerLouw

gar Bergen, Charles Rosher Paul Hesse and nearly a hundred others.

The Pictorial Division offers the "East vs. West in Pictorialism" hot controversy with William Mortensen, Laguna Beach, John Hogan, FPSA, FRPS, Philadelphia, Shirley Hall, FPSA, FRPS, San Marino, Doris Weber, FPSA, Cleveland and Earle Brown, FPSA, Detroit, with Harvey Brown, APSA, FRPS, Los Angeles, as moderator-referee.

Peter Gowland, famed glamour photographer of outdoor "Hollywood Beauties", will lecture-demonstrate his techniques with some of his most pictured "Glamour Girls" on hand. P. H. Oelman, FPSA, FRPS, Cincinnati, famous the world over for his "salon nudes" will tell your "what makes a Salon picture." Isadore Berger, FPSA, FRPS, Detroit, just back from a six-months "hitch-hiker's" picture making tour through the "Far East" will show an amazing set of stereo slides.



## "How I Find My Pictures"

*Illustrated Lecture*



Dear Don:

Boris Dobro, FPSA and Mr. PSA of 1952, the man who dreamed up the Town Meeting idea, has an illustrated talk entitled "How I Find My Pictures," which was so popular that it had to be given twice at the Regional Convention at Santa Barbara in 1951.

Boris' trick of finding pictures is also revealed in this "picture story" in three scenes, which I found in my camera after returning from the Fresno Town Meeting.

Boris accuses me of including him in the pictures "to avoid catching h . . . at home, it was the other part of the composition that

interested you most; I could see it from your looks."

Be that as it may, this series may give PSAers an inkling of what is in store for them at the Los Angeles Convention.

Cordially,  
Challis Gore

under the direction of George Sidney of MGM, one of Hollywood's greatest Director-Producers, President of the Screen Directors Guild of America and Charles Rosher, FPSA, FRPS, ASC, dean of Hollywood Directors of Photography, with a history behind him of over a quarter of a century on many of movieland's greatest productions. And don't forget—they are to choose some of the colorful extras, that extra needed atmosphere, from among PSA Conventioneers.

This team have to their credit, one as Director, the other in charge of Photography, such outstanding hits as "Show Boat", famed for its superb Sidney direction and staging, and the magnificence of its color photography, and "Annie Yet Your Gun" with Betty Hutton, "Scaramouche", the new one, "Queen Bess", and a new sensational 3D just being completed, "Kiss Me Kate" with Kathryn Grayson.

In addition, Rodeo events will be run off including Cowboy and Cowgirl trick riders,

bronc busters, rope spinners and many other things for the picture takers. The careening, driverless Stagecoach run will be made with the screaming "heroine" and the "hero" rescue in true Western Movie style for the cameras. You will see the drivers "shot" off the stagecoach, tumbling to earth, while going at breakneck speed.

Chief Thundercloud and his warrior braves, that you've seen in so many Westerns, will be in the "Fort Apache" set decked in full headdress and war regalia. "Tonto", the Lone Ranger's ever-faithful Indian friend from the movies and television, will be on hand. Be sure you have plenty of color film here.

Beautiful "Senoritas" will pose in the Spanish Village. You can put your foot on the brass rail in the bawdy saloon in the "Western Frontier Street" and order up. The burros and the old-time prospectors will be on the "Western Mining Town" set. Gunfighters and grizzled faced old Lawmen of

the West will be around. Visit "Hangmans Tree" and see the latest "hoss-thief" that has paid the supreme penalty for his dastardly act. "Look" magazine is scheduled to be at the party. "Life" and the movie magazines are expected.

And the Color Division of PSA has come up with a fitting climax to a thrill-laden day for their annual meeting and "get-together." This is a true Western-style pit barbecue to be staged at Corriganville, in typical Western setting with the chuck wagons all around, the camp fires burning, and Western songs and music floating out on the dimming evening breezes. The coyote will even be there, over on yonder far hill howling his weird death cry dirge. This is open to all.

Again we say, this is proving to be a sensational field trip. The air mail letters and the wires continue to be rushed in to make sure of tickets. But NOW it has come to that time when this is a last chance offer.

(Continued on next page)



Heller



Gowland



Rosher

It is a last chance for you to rush in your PSA Journal registration and get your tickets in advance, without fail, to make sure you are not too late. Answer on this by immediate return mail.

## Honors Award Banquet

The Honors Award Banquet is the final event, the closing feature, an ending climax. It is the time when some of the highest Honors of the Society are given to photographers from over the entire world for their outstanding work. It will be held in the magnificent Grand Ball Room of the Biltmore Hotel amid fitting ceremonies and regal splendor. It is an impressive setting for a stirring occasion. No one coming to the Convention should miss this.

As said before, this is the final issue of the PSA Journal that will reach you with Registration Form before this 20th Anniversary Convention swings wide its doors. This means that you will have to use it by immediate return mail to make sure of your Hotel Reservations, your field trip and banquet tickets.

All indications point to a record crowd, but be assured that the Biltmore facilities can handle them easily and smoothly. The advance registrations, as this is being written, are nearly twice that of any other Convention we have the figures on—New York and Detroit. As expected, there is a rush to make sure of the Movie Ranch trip. But a surprising thing is taking place—reservations for the Banquet are running neck and neck with it. We know the Banquet space is limited—that is why we say to make sure of both your Movie Ranch and Banquet tickets NOW in advance.

## Come on downtown!

Just in case you don't recall, the City Limits of Los Angeles were slightly extended during WW II to include Berlin, Rome, Capetown, Adelaide, San Francisco, Manila and Tokyo.

So all you camera-toting citizens of L.A. are invited to come on downtown and join the fun. Since our modest town has such far-flung borders we look on all of you as brothers and fellow-citizens and welcome you home with open arms.

Some things are different downtown here than in your home precincts. You won't find subways or elevated, no glaciers, few mountain peaks in the Pershing Square.

You will find palms, dolls, Crosby's shirts, dames, Spanish names, gorgeous women, cars, matinee idols, street bells, women, houses without swimming pools, Hedy LaMarr, houses with swimming pools, Zsa Zsa Gabor, a few pedestrians (the ones Bob Hope hasn't run over on the way to the studio, Marilyn Monroe, fruit drinks, Iowa farmers, etc.

You can get anywhere in a car in L.A. (You should live so long.) You might even get back. Only visitors with focal plane shutters should try the Freeways. (If you get rattled in the heavy traffic you can always set the shutter at 1/1000 and stop everything.)

If you plan to be a pedestrian, equip yourself with rear view mirror, stop light, turn signals and two-toned beep horn. No pedestrian license is necessary as long as you don't hit a moving car. (Stopped cars are fair game.)

U. S. and Texas money is legal tender in L.A. No passports required. Our weather is always unusual as sometimes the sun shines. We never have heavy rains but do enjoy a beautiful early morning dew that is quite picturesque. One morning it wet the Los Angeles River. Another it took out three bridges. (Ferry concession for the L. A. River will be sold to the highest bidder during the Convention.)

Our streets are graced by hundreds of beautiful girls. Then there are the movie actresses, but you never see them. They go to work at six a.m. You might see them as you return from late Convention sessions. If you see them double, take off your 3-D glasses—you are outside the projection room.

We like to have people come visit us, drop a few chips, then retire once again to the city limits. Don't move in like we did, you'll cut into our racket, how do you think we got started? But when you come downtown, like we said, we're glad to see you both coming and going, and we don't care how many times you come, we'll always be glad to see you, because, once an Angeleno, always an Angeleno.

## Convention Report

It may seem like a long way off to you, but editors must plan months ahead and in our case, this is the last opportunity to tell our Convention plans to those who will attend. The August issue will be in the mails on July 25 but few of you will receive it

before you leave for Los Angeles.

The printer will have started work on the September issue before the Convention opens so the first possible issue for the Convention report will be in October. All of the report will be in that issue. That's what we want to talk to you about.

There will be official photographers at the Convention, about 1500 of them! You are one. So is every other PSAer who attends. We will welcome picture contributions from every one of you, IF. If they are black and white, not smaller than 4x5 nor larger than 11x14, unmounted and bearing on the back the names of persons pictured, when a small group, or the program event or field trip pictured, plus the name and address of the print maker. They should be glossy, or on smooth white paper, sharp and with good contrast for reproduction. Most important of all, they must be received at the editorial office not later than August 25th for the October issue. Do not send them to Headquarters, nor to the Convention Headquarters, or to the President's Office. That will delay them from several days to a week. The address of the Editorial Office is given on page 2 each month. It is 28 Leonard St., Stamford, Conn.

Prints will not be returned unless specifically requested. Some will remain in our files for publicizing next year's Convention and the rest will be turned over to the Chairman of the National Convention Committee for his files and for the guidance of future Convention Committees. Naturally we shall credit every picture used, so be sure your name and address is on every print. We will acknowledge receipt of every picture with a form notice to let you know it did arrive safely.

We want the pictures you think tell the Convention story. Pictures of events, of people, of demonstrations, of the side shows and after hours "specials", of everything that tells the story of a happy time. But we want them early enough to use! We'll appreciate all the help you can give.

## Hawaii organizes

A program to coordinate PSA services in Hawaii has been undertaken by Hy Seldidge, District Representative for Hawaii. He has formed a committee of PSA members to assist in booking PSA materials so that all affiliated clubs may use it before it is returned to the mainland.

With Hy as chairman, the committee is made up of J. R. McConkey, Lahaina, Joe Konno, Kahului, Fred F. D. Chu, Kapaa and Lance Gordon of Molokai. Additional members will be chosen from Oahu and Hawaii.

A PSA color slide set booked for June 2 by the Kauai CC will also be shown at the Lahaina and Kahului clubs, the Hawaii Color Pictorialists and the F-16 Cameralists.

The 7th Convention of the Camera Club Council of Hawaii is to be held on Maui Sept. 5-7 under the general chairmanship of A. K. Jim.

Urban M. Allen edits a camera column in the Honolulu Star-Bulletin from which we derived the above information.

## RPS Color Exhibit

In connection with its Centenary Celebrations The Royal Photographic Society is arranging a special exhibition of colour pho-





tography in its house at 16 Princes Gate, Kensington, S.W.7, from Monday, 9 June, to Saturday, 25 July, 1953. The exhibition will be open each day from 9.30 a.m. to 5.30 p.m. (Saturdays, 5 p.m.) and admission is free.

It will be divided into two sections, one showing the development of colour photography and the other comprising examples of modern work submitted by colour workers from all parts of the world.

### Speed, Plus

When Joseph Schneider photographed babies, (including Roxanne of the Sylvania TV show) at the New York Tops show, Adrian TerLouw and Joseph Martin gave a real demonstration of speed.

Joe was shooting 4x5 negatives and the processing team developed them, made 35mm slides and had them on the screen in nine minutes! They did the same thing with Walter Chando's 120 shots of cats.

Try it yourself some time.

### Start 'em right!

As a skilled photographer you are probably asked questions by beginners. Particularly about simple camera maneuvers indoors. There is now a help for the beginner to which you can refer them. It is a booklet by Kodak in the familiar data book form titled "Snapshots Indoors".

It is an excellent booklet and has just the right amount of humor to make it interesting and easy to follow. It explains depth as related to stops in picture diagrams, flash and flood, light placement, exposure, posing and special events. Sells for a quarter.

## PerSonAlities

By ROBERT J. GOLDMAN  
43 Plymouth Rd., Great Neck, L. I., N. Y.

Jack Cannon (San Francisco), en route to Europe stopped off in New York and was in the audience for the Tops in Photography show at Hunter College on the night of March 13—G. Lewis Johnson (Winthrop, Maine) also flew in to attend the show. Harry Haines (New York City), who specializes in photographing pretty girls says: "when making portraits of pretty-pretties use a '35',—but take along a '38" for protection.—Olga and Les Mahoney (Phoenix, Ariz.), wanting to give their guests, Ed and Vella Finne (Long Beach smoggy) Cal.) a bit of sunshine for a change, took them to Nogales—and ran into a snow storm.—Monte Ito (Honolulu) has for his project the photographing of "Girls of Hawaii" and has hundreds of the most gorgeous informal portraits imaginable. He sends his rejects to the Veterans Hospital Project and even his rejects are exquisite.—The Rev. Herman Bielenberg (Oil City, Pa.) has come up with a novel program for the thirteenth annual banquet of the Venango Camera Club on the 16th of May. It was planned to pit the top 20 lady photographers against the 20 leading men photographers into a contest to be called "Battle

# Is It Mr. or Mrs. or Miss?

## Dark Horses Move Into Lead In Last Days; Contest Ends; Winner Gets Trip To L.A.

As you read this, the winner of the Mr. PSA Contest has been decided and he or she has been notified. The winner gets a trip to the Los Angeles Convention as the guest of PSA and special honors all during the week of the Convention. The ten runners-up will also be honored and will have a special table at the Honors Banquet.

As we go to press the contest still has a month to run so we don't know who is the winner. If you will compare the listing of the leaders on this page with last month's list you will see that several dark horses moved into strong finish positions.

There has been an important change in the award timing. It has been decided to announce the name of the winner on opening day and not wait until the Honors Banquet. Thus he, or she, will be able to enjoy full credit for the whole week, in addition to the presentation of the Award at the Banquet. For this reason, you stay-at-homes will be told in the August issue, which should reach you about Convention time, the name of the person who signed up the most new members and thus earned the title. We'll be able to give you also the names of the Lucky Ten.

Just because the contest is over, don't stop enrolling new members. Many new reasons for joining are to be announced at the Convention and the earlier you entice your friends into membership, the sooner they can start enjoying the privileges and services of membership. The convenient application is printed on the last page, or you can get blanks from Headquarters.

of the Sexes". The names of those invited to participate in the "battle" were selected from the PSA's latest listing of "Who's Who in Color Photography", excluding Venango Camera Club members on each side. Gold and silver medals will be awarded to the top two on each side. Mrs. Charles R. Walgreen (Chicago, Ill.) recently gave an interesting talk and showed slides on "Here's Looking at the Mediterranean" at the Photochromers in Los Angeles, Cal.—If the postman who takes a hike on Sunday is a good guy, how about photo-engravers who have a camera club—Carl Trexler (Richmond Hill, New York) recently mailed a package containing about 160 color slides to Karl Baumgartel (San Francisco) for the PSA Hospital Project. Carl Trexler is President of the N. Y. Photo-Engravers Camera Club and reported that all of the slides were contributed by members of his club at the last meeting.

PSAers Bob Soper, Lloyd Small and Nelson Merrifield (all of Port Arthur, Ontario) spent a delightful time with Dick and Ada Bird (Regina, Saskatchewan) when these three entertained the Birds at dinner the night before the showing of one of those wonderful Bird nature movies. The boys found Dick and Ada to be just as enthusias-

## Leading Candidates

### "Mr. PSA-1953"

#### June 1

Here are the Top Twenty as of the first of June . . . press time . . . and a month before the end of the contest. Note that it may be Miss or Mrs. of Mr. PSA! But by now the winner knows, the next ten know, and the other nine had a good race.

J. Elwood Armstrong, FPSA  
Henry W. Barker, APSA  
Don Bennett, APSA\*  
Margaret Connely  
C. Jerry Derbes  
Boris Dobro, FPSA  
L. B. Dunningan  
Maurice Frank  
Julian E. Hiatt, APSA  
Fred M. Itagaki  
Ervin A. Kirchner  
Nell Longtin  
Maurice H. Louis, APSA  
Harold C. Massey  
Walter E. Parker, APSA  
Fred Quellmalz, Jr., Hon. PSA, APSA  
John H. Rauch  
Dr. Frank E. Rice, APSA  
Charles Rosher, FPSA  
Fred T. Wiggins, Jr.

\*Not eligible for Award.

tic and charming as PSA said they were, and consider it worthwhile to belong to the Society if only on account of the comradeship it inspires among fellow members—Hoyt L. Roush (Charlotte, N. C.) has just returned from a two months photographic vacation in Peru, Ecuador and Colombia, stopping over in the Canal Zone.

## SAVE YOUR SLIDES with TDC Prestomount SLIDE MOUNTS



Eliminate dust, finger prints and scratches the Prestomount way! TDC's new metal and glass mounts are the first slide mounts made especially for automatic as well as manual changers. Prestomount 2 x 2 slide mounts assemble quickly and easily. Sturdy and smooth in use. Box of 50, \$1.85, at your photo dealer now. Write Dept. PSA 7 for free booklet on color slides.



THREE DIMENSION CO.  
3512 N. Kostner, Chicago 41, Ill.



In a personal record movie, your children riding down a trail may be more important to you, especially years later, than any mission building or beautiful canyon you may see.

# Organizing A Travel Movie

By James Dobyns

A Motion Picture Division Feature

The travel film lends itself especially well to amateur movie production. Unlike a photoplay, it requires no actors. The people it shows portray themselves, and they do not have to act—only to be natural. This is fortunate, for acting in front of a movie camera requires long experience or exceptional poise. The natural ease of a Spencer Tracy is acquired only by a lifetime of acting experience. In films, movements that seem natural to you tend to take on an exaggerated look, so that what you intend seriously may appear on the screen as grotesque corn or low comedy.

In addition, the travel film is almost automatically endowed with continuity, all too often a missing ingredient in amateur movies. Even if it is only of the "here to there" type, it's better than no continuity at all. None of this means that a travel film will inevitably be good. It merely means that the amateur producing one doesn't start off with two strikes already called against him.

The approach you make to your travel film, whether it is to be either a 16mm or an 8mm record of your vacation is important. In either case you will enjoy your trip more and get more satisfaction out of making a movie with some intelligent planning behind it. Your planning should not be limited to daydreaming about spectacular shots or to thinking up tricky ones. It should start on a much more basic level than this, and

long, long before you make your trip, that is if you want to make a serious movie.

When you know where you are going to go, start reading. Read everything you can find about the history, climate, geology, people, and other aspects of the region. If you spent two years reading about a place, you might be able to film it intelligently in two weeks.

That rather smug assertion is based upon another factor about the travel film. It should not cover too large an area. If you try to show South America in a single film, you very likely will give only the skimpiest sort of picture of any part of the continent. It is much better to limit the area you plan to deal with to a single state, single country, or a region exhibiting some single characteristic.

It is a good idea to list features of the place you plan to visit. Put down such things as customs, flowers, birds, animals, roads, hotels, costumes, industries, handicrafts, prices, government, natural wonders, imposing buildings, transportation systems, agricultural products, market places, river systems, mining, lumbering, fishing, finance, educational and charitable institutions. Under as many such headings as you can think up or find listed in the encyclopedia, put down the information you can find about each.

It will be apparent at once that you couldn't have something about all these things in a single film. And so you will want to cut your list down to things which will have movement connected with them. For you should bear in mind that in making a movie one should film things which *move*. The movie camera is a recorder of *action*. It has very little to recommend it as a recorder of inanimate objects unless such subjects help to explain the scenes that have gone before or which follow. One mountain

is very much like another. A few in succession will grow deadly in a movie. A slow panorama of one mountain vista is usually sufficient if well taken.

When you have cut your list to active things it still may have more subjects in it than you can cover. And some of the fine things on the list can't be photographed for one reason or another. Perhaps one deals with military installations, another with a mine or a cathedral which cannot be lighted with the flood lights you can take along. Perhaps no one is permitted to film the queen's garden, the national art gallery, or the market place on a certain day, or certain religious rites.

What remains on your list after these are cut will depend upon the interests of the audiences which will view your film. If you are producing a personal record, your children riding a pony down a canyon trail may be much more important to you and your family audience than a complete operation of a Navajo rug being woven.

Your selections will be governed too by whether a trip through an automobile plant would be as interesting as the felling of trees in the north woods, for instance. To do a good job on the auto plant tour might use more of your film and screen time than you want to devote to such a subject. Perhaps scenes of pig iron ingots being unloaded at one end of the plant and finished cars coming out the other will suffice.

Here the consideration is the same as that governing your overall trip. You want to limit your subject matter to something workable, just as you have limited the area of your travels. A too-sketchy treatment of a subject may leave an audience unsatisfied; an over lengthy one may leave them bored.

If we stopped our planning at this point we would have accomplished a little, but we would have left much more undone. We have decided what we want to see and what we want to film, but we haven't decided what we want to say with our film. This brings us to the matter of the *theme* of our picture.

Let us decide: Is this a straight record of our vacation trip? Or is it a comment of some sort about something we have seen? Are we acting purely as a reporter, or are we going to editorialize about something? If we are going to comment, are we going to be angry or moved to humor?

Our point of view will be determined by the theme of our picture to a large degree. If we take a theme of man against nature, are we going to show man as strong, conquering all obstacles, or are we going to show him as a puny midget struggling fruitlessly against the power of nature? If we take a theme of man wasting our natural resources, will we show how this is sending the country to the how-wows, or will we show how to correct the condition?

In any case we should keep our subject manageable and down-to-earth. We are not usually in a position to do a great epic picture that would rock the nation. It is better to take a simple viewpoint: that Colorado is a wonderful place to spend a vacation; that people in Guatemala live lives basically the same as ours.

Only now, after all this, can we begin to think about our movie camera, and at this point we should think about it understandingly. We should fasten our thoughts on its

**About The Author** — James Dobyns knows his movies. In fact, he knows his photography. He lives now in Rochester, but when he was a Chicago resident he was Director of the Fort Dearborn School of Photography. He is in demand as a speaker, his usual subjects being economics and advertising, but he is also well known for his travel movie talks, using his own films of the West.

capabilities, not upon its limitations. It cannot show us a mountain nearly as sharply as can a good slide. No matter. The movie camera can get and hold interest much more readily than can the slide. Remember the movie camera's prime function is to *record motion*. When we cross a field, it's the running rabbit we see, not the one which sits motionless under a bush. His motion attracts our attention instantly. The movie relies upon motion to get attention, not upon beautiful colors or strong compositions. However, when we can successfully combine all three, we will have a film that will provoke Ohs and Ahs.

### Cameras Speeds

Our movie camera can do interesting things with motion. It can speed it up, slow it down, or reverse it. We can use these abilities to create comedy situations, to illustrate fear or other emotions.

Our movie camera can, in effect, condense or extend time. A time-lapse shot of a sunset or of a flower opening can condense time tremendously, while a slow-motion shot of a charging bull or a golfer swinging a club can extend time.

Unlike the well-done still photograph, where extraneous details have been eliminated as far as possible, the movie camera builds up its impressions with details. When we show an artisan making a plate, we show not just the one overall view, but a dozen or more detailed close up views of his hands, of the paints he uses, the knife with which he molds the clay, the expression on his face as he concentrates on the job, and so on. A movie is made up of countless details like this, and so is quite unlike still picture photography.

It should be remembered that the movie camera is an instrument which deals in a *narrative*, rather than a *pictorial*, medium. Confusion arises out of the fact that the movie tells its story with visual images. But merely because it must give the audience things to see, it does not follow that it is a pictorial medium.

A picture is essentially static; a narrative deals with recorded action. Typically, the action in movies, professional or amateur, deals with adventures, experiences, incidents, events of some kind. In the dramatic movie the causes for these happenings are presented, the characters are *motivated*. In our travel film we are not so likely to be concerned with the motives of men in a dra-

matic sense, but we still should show why certain things happen. If we show people laughing, we should show the antics of the cub bears, the tumble of the clown or what caused the people to laugh.

In all this discussion we have been concerned with people or animals almost exclusively, because they move, and consequently they are suitable subject matter for a movie camera. If you are primarily interested in recording the architectural details of churches, buildings, bridges, the overall impression of gardens, boulevards, and boats, or the scenic grandeur of a region, by all means make your photographs with a still camera. The results will be better for this type of material than you could hope for with a movie camera.

If you want to make a movie, on the other hand, you must show the present activities of man, rather than the things he has built in the past. You must show how he fits into or reacts to his environment, rather than concentrate on his surroundings. Your movie camera can do much that a still camera can't hope to do—if you use it properly. It is like an airplane compared to a car, not very well suited to movement on the ground, but it can fly! So fly it, don't taxi along where a car would do a better job.

After you have thought through your approach to your film, and have decided upon its theme, you can consider its general organization.

### Build Sequences

Each of the subjects you have retained on your list will become a sequence in your film. Naturally some sequences will be longer because it will take more shots to tell the story about some subjects than others. From reading and your general knowledge, you can come up with a rough estimate of how long a sequence will be. If you plan to cover it in 20 shots, it may run about 3 minutes on the screen if your shots average out at about 9 seconds each. Some shots will run longer than this and some will be cut even shorter, but for your first estimate an average of nine to ten seconds will be a good starting point.

If, after you have repeated this procedure on all the subjects you plan to cover, you find that they average 4 minutes each or roughly 100 feet of film exposed at 16 frames per second, it will be apparent that in a one-hour film you could cover about 15 subjects. If your list has 25 subjects you feel you must cover, you will have to cut down the time on some, and regretfully eliminate others altogether.

You will now have some idea of how much film you need. If you shoot at sound speed, you'll need half again as much as you require for silent speed. If you virtually never miss on exposure, work very carefully, and make few mistakes of any kind, a 50% allowance for overshooting may be enough. The careful worker who has to make 2000 feet of film count out of the 3000 feet he can afford to buy is much more likely to come back with a good picture than the fellow who takes along 10,000 or 20,000 feet of film to be shot recklessly in the hope that 2000 good feet might result.

It is well to have that allowance of 50 or 100% extra film along, however. You will encounter unexpected opportunities not pro-



Beautiful scenery can be introduced in a movie by using it as a setting or a background for action in the foreground. When the trailer moves in and stops, have someone get out and look around, which permits other scenic shots to follow logically.

vided for in your planning. You will make some mistakes, no matter how careful you are. You may lose some rolls, or some may be spoiled by excess heat. You will find that some of the material you shoot, while good technically, just isn't very interesting, so you'll discard it.

Your list of shots for each sequence should be written down in a notebook. If you neglect to do so, you'll forget to make some shots, and your continuity will suffer. Your audience will see only what you photograph and if you overlook some essential shot, disappointment will result. You should make extra "protection" shots at each location, generally miscellaneous shots which can be put in to cover continuity breaks, by cutting away from the action momentarily, allowing the audience to forget about the missing shots. Many of these shots come in handy in your final editing for creating laughs, perhaps suspense, for a prologue, or for a summary of the trip.

While shooting a subject, try to think about how long it will take to talk about it while showing your film. If you can say what you want to say in two minutes, figure on 20 6-second shots. It is very annoying to an audience to have the narration get out of step with the picture. If you are going to insert titles, film as many printed signs as you can. They make wonderful titles explaining when and what.

### Use a Notebook

Your notebook, listing shots, will serve another useful purpose, for it will tell you in your planning whether you are providing enough close ups, and it will remind you to get them while you are on the spot. You can't get them after you're back home.

Such listings in a notebook will save film for you in the long run. They will save time for you too, for you won't have to plan everything on the spur of the moment. This doesn't mean you have to have a fully prepared script which must be followed slavishly, but just notes which will remind you and help keep you on your general theme.

Your studies in advance will not cramp your vacation style, either, for there will be many places you can visit while you are in the vicinity, but which you won't want to shoot for your film. It will be well to do this, too, because sometimes a subject you planned to pass up turns out to be some-



If your trip takes you abroad, a good picture of your ship can serve as a background for your main title. If your camera permits winding back, you may double print it on the ship as it moves.





If you show a native dance, don't fail to get a close-up of the dancer that will let your audience see what she looks like. Throughout your travels, be sure to get close-ups of people's faces. They add immeasurably to your film's interest.

thing extra good, occasionally resulting in a top highlight in your film.

The presentation of your film is the final step, but like the other plans, it starts early in your job of producing the film.

Presentation really begins with knowledge of and consideration again of the capabilities of the movie camera. If your presentation of the subjects is dull, the film will be uninteresting. If you come up with an imaginative and entertaining presentation, your film can be delightful.

Imagination is a natural endowment. No amount of reading will increase it, but knowledge of your working tools will free you to use whatever amount of imagination you have in your makeup. Thus knowing something more about the use of your movie camera than how to make a reasonably accurate exposure of a subject is necessary.

As far as the mechanics of camera operation go, three practices to remember will help you greatly. These are virtually "musts", although any "must" is undesirable in a discussion about movie-making. But here they are:

1. *Use a tripod, always, for all shots, of everything if you can possibly do so.* There are, of course, places where a tripod cannot be used. This applies whether you are shooting through the windshield of a car, from a child's wagon used as a dolly, or any other vantage point where a tripod can be supported.

2. *Don't pan a scene.* Following action with your camera is natural and the result on the screen is acceptable. The audience is watching the action and not the horrible

things that are happening to the landscape behind the action. Take two or three additional shots if necessary to show a big scene, all of them still and steady, from your tripod. In following fast moving objects keep them centered in the finder. If you pan stationary objects, do it very, Very, Very slowly.

3. *Change Viewpoint for each shot.* This may mean moving a bit to the right or left, moving in closer or further away, pointing the camera higher or lower, or changing from a short to a long-focus lens. In any case, some such change should be made before you make your next shot. Stopping the camera on some action and starting it on another action without changing the camera viewpoint results in a peculiarly unreal effect which is disturbing on the screen.

The creative aspects of camera operation can likewise be grouped into three thoughts, which are not rules, but knowledge which can guide you:

1. *The purpose of the shot.* Think through what it is supposed to accomplish in your film. Do you want it to orient the audience, show them where you are? Do you want it to motivate something which follows? Do you want it to clarify some point by getting in real close? Do you want to show how someone reacts to what has happened? Make your shots with a definite purpose in mind and they will build continuity into your film.

2. *The type of shot.* This is closely related to purpose, but we are more likely to think in terms of *establishing* the location, a shot which is the *key* to what goes on, one which *cuts into* action to show a detail, which *cuts away* to conceal some change in screen direction, which *reestablishes* the scene for the audience periodically, and so on.

3. *The nature of the shot.* Here we make one more step toward the mechanical aspect of camera work. We think of the shot in terms such as long shot, medium shot, close up. In more advanced movie making we may also think of such things as trick shots, time-lapse, reverse motion, animation and many others.

Then there is another group of three thoughts to be considered, this time having to do with artistic aspects of your camera manipulation:

1. *Movement.* In virtually every shot there should be movement, because a movie deals with movement, action, things happening. But this movement should be in the scene, and should not be created by moving the camera around. At the amateur camera speed of 16 frames a second, an annoying chop-chop-chop effect is produced when a camera pans or travels across a scene. At sound speed used for both taking and projecting, there is considerable improvement, but you are looking for trouble when you move your camera for any purpose other than to follow action.

2. *Continuity.* Since movies are a narrative medium, they should start somewhere and go some place else, narratively. Continuity is the thread, the common element between the various shots which holds the group together so that as a group, in a sequence, they tell something much more than any single shot among them could tell. Each shot builds additional detail. If we show them on the screen in about the order we would see them in real life, we would progress

from generalities, get in close for specific details, and finally withdraw to generalities again by glancing up or around. We won't have to film them in a logical, progressive order as we shoot the various scenes, but we will have to arrange them that way when we edit the movie. If we have remembered to have each of our shots serve a specific purpose, we can put them together in a way that will provide strong and reasonable continuity.

3. *Variety.* A movie can grow tiresome very quickly if it lacks variety. By observing the habit of changing your viewpoint for each shot, you get some variety automatically. Varied viewpoints, high, low, close, distant, are only the first step, however. You must vary the time your various shots run on the screen. This is governed by the length of time it will take an audience to absorb the meaning of the shot. Generally a distant shot full of detail needs more screen time than a close up of a readily recognized object or person. A good looking girl can remain on the screen longer than an ugly man. No definite rule can be given for this, as it all depends upon the interest your subject will have for your audience.

You must watch for variety of subject matter too, for in a travel film the third or fourth market day in old Mexico or Guatemala will begin to look much like the others you have shown. No matter how interesting these may have seemed to you when you saw them several days apart, the later market days will get boring to an audience which sees several of them within a period of half an hour or an hour in a travel film. Better do just one, superbly well, then go on to other subjects.

Variety can be lent by the lighting in your film. You don't need to shoot everything at high noon or mid-morning or mid-afternoon. Some things will be at their best near sunset, others at sunrise, others in haze or mist. And certainly a good strong rain-storm, shot from the protection of a deep doorway, will add variety to a film which shows mostly sunny days.

## Lenses

Accessory lenses are an aid in obtaining variety too. A wide angle lens produces exaggerated motion when a subject moves directly toward or away from the camera. It permits working in close quarters, and makes vast vistas look bigger, too. A telephoto or



Signs substitute for titles and keep your audience oriented. But even signs can be enlivened by adding human interest. Here the sign has settled a family argument about the direction we should go from here.



In a movie, show how people fit into their environment, using the picturesque settings as backgrounds. In doing so you will double the interest in scenes such as this, where something is going on amidst all this beauty.



long-focus lens, on the other hand, minimizes motion headed for or away from the camera, and permits unusual mass-effects of such things as traffic jams. A long-focus lens of medium power is effective for portraits of people who would be disconcerted by a camera a few feet in front of their noses. The stronger ones are of course necessary for wild-life shots.

A measure of variety is given by the way you focus. You can emphasize one object by having it sharp in comparison with others, you can change it from one to the other while the camera is running or you can split the difference and try to get both sharp at the same time.

Motion too should be varied. A waterfall contrasts with birds rising sharply in alarm. The ungainly hop of a frog differs from the agile motion of fingerling fish in a hatchery. Sometimes you want the same type of motion but in different subjects, as when the man shoveling snow is replaced by the man digging for fishworms.

Screen direction is something subtly different from motion. In general, if we are showing progress towards our destination, we must always show our car or boat or plane moving from left to right or vice versa in all shots. Put in just one shot going the other way and the results is incongruous. The audience loses touch with the illusion of reality we have been trying to create. Of course if you're showing two groups which are going to meet, you can alternate them on the screen, each going in the direction opposite to the other, and the result seems perfectly natural. You must always have group A going from left to right and group B going from right to left, however, or utter chaos will result.

When it is necessary to have a change in screen direction, cover the change with a shot taken from behind or in front of the moving party; then the next shot's reversal in direction will be explained. Such changes can also be covered by cutting away to another action for a shot or two—to show reaction for instance. Then when you return to the original action, the reversed direction is forgotten.

### Camera effects

Camera speed affords more opportunities for variety. Slow motion shots immediately followed by others in speeded motion generally produce laughter as well as variety. Slowed motion is generally desirable in extreme closeups of flowers to reduce the jiggle caused by wind blowing, and slow motion or semi-slow motion will add to the majestic movement in waterfalls or big waves on the beach.

Certain camera effects, if used sparingly, are aids to variety. Some cameras can make fades with their variable shutters. Others require use of a graduated fading glass or a gradual stopping down of the lens at the end of a sequence. Many current cameras have a single frame release which opens up comedy opportunities in vastly speeded-up actions, or striking ones where clouds form and roll and disappear when filmed at one frame per second. Whatever effects your equipment permits, use them sparingly, as trick shots are not at their best in a travel film.

### Filters

Filters have always played a lesser role in amateur movies than in still camera or professional movie work. Black-and-white film used by the average amateur is of the reversal type with varying densities automatically compensated for in the processing machines. Under these conditions filters have produced a minimum of effect on amateur films.

With reversal color films filters play an equally small role. A skylight filter sometimes proves helpful in reducing bluishness in shaded subjects or on overcast days. A polarizing filter can darken skies under some circumstances, reduce distant haze, and add to color saturation when conditions are right. There are conversion filters for exposing indoor film outdoors and daylight type film indoors, but that about ends the list for amateur purposes. There are perhaps a hundred different filters used in commercial color work, but they are not of much interest to travel film makers.

With a polarizing filter to darken the sky, and with a calculated underexposure of about ten or twelve times, simulated moonlight conditions can sometimes be produced with color film. If a lake forms part of the subject the illusion is enhanced, especially if the camera is operated in semi-slow motion to make the small waves move more leisurely.

### Exposure

Other departures from exposure which are made to get accurate color, are not likely to be too happy in results. A sunset can be enriched somewhat by minimizing exposure, and a minimum exposure may be desirable for silhouette effects. In color work overexposure should be avoided under any conditions likely to be included in a travel film.

When you get home, much of your work is still to be done—in the editing. There will be some additional photography; of your opening titles, perhaps some animated maps, perhaps a few shots which can be made to cover up some bad lapses in your continuity, but editing will now be the big job.

Long observation of the travel film indicates that its maximum length should be 75 minutes screen time. It can be as short as 60 minutes and still be shown as a feature film. After 75 minutes even the most skillfully made travel film begins to lose its audience fast.

Accordingly, your preliminary editing may end up with 90 minutes screen time, but your final editing should be much shorter, after you have picked up several audience reactions. You will find dead silence where you expected laughs, and delighted laughter where you hadn't planned any at all. Repeated lack of response to certain sections of the film will be sure evidence that the show would be better off with those sections stored away somewhere and not shown.

Bad photography should be dropped in the wastebasket as soon as you first see it. You may want to save the only eruption of Mount Zilch ever recorded in movies (if you have it), even if the photography is terrible, but



Shots such as this can protect the continuity of your sailing or arrival home sequences, as well as being interesting themselves. Here we have movement in front of an interesting background.

don't show it in your film with excuses. Never apologize or have to apologize for anything you show. If excuses seem necessary to you, cut that section out. Remember the rank amateur shows all of his movies. The expert throws away all of his bad shots and shows only his good ones.

A discussion of travel film making could go on interminably. Let us here merely summarize some of the thought-processes through which we should go in planning a well-made movie.

**Think through your approach.** Learn about your subject by reading, lift its features, cut the list to action subjects, consider your audience interests, select a subject not too big for solid treatment.

**Select a Theme.** A definite theme will keep you on the track, and will make it easy to have a point of view. This will result in a stronger, more unified film.

**Organize your material.** Think about your subjects as sequences. Estimate how many sequences you can use. Plan and list the number of shots it will take to make each sequence.

**Consider your presentation.** In the final analysis the way you present your material is what makes up your movie. Your movie camera is a wonderfully expressive instrument when used imaginatively, with good mechanical technique behind it. The artistic essentials are movement of the subject, continuity in the action, and variety in treatment.

Thought is probably the most essential ingredient in a successful travel film. Think about such things as have been discussed here, and your next movie of far off places should be your best to date.



Show the activities of one market place fully, including extreme close-ups of the wares, then resist the temptation to show every market place you see on your trip.



Top: If you have a large painting or lithograph of a shore or beach scene handy, pose your model before it, compose and light carefully and see how complete you can make the deception. Model Pauline Phillips, Speed Graphic, Super Panchro Press B,  $f:8$ ,  $1/25$ , two #2 photofloods at left of camera, one #2 directly over camera, high, for fill-in light on model.

Sand dunes or gravel pits can furnish a beach setting if you remember to pose your model in action typical of the shore. Model Sue Scoones, Ciroflex C, Plus X,  $f:8$ ,  $1/50$ .

# You Don't Need A Beach!

By George Tillman

ALL PICTURES BY THE AUTHOR



Even a tiny rapids in a small creek or stream can simulate a wave-splashed picture at the beach, if your model can duck her head and come up spluttering. Model Sue Scoones, Ciroflex C, Supr-XX,  $f:16$ ,  $1/100$ .



A "beach", water, a pretty girl. Actually a small country creek with the bank on the other side kept out of view by high camera angle. Model Sue Scoones, Ciroflex C, Supr-XX,  $f:16$ ,  $1/100$ .

Some time in June or July—or at other times of the year depending upon your location—you'll probably glance outside, listen to a weather report, and run smack-dab up against an inevitable conclusion.

Yep, summer's a-comin! This will bring with it no small crop of varied and pleasurable picture projects, but there's one special type which stands out like champagne at a beer party. With this summer weather, you'll soon be shooting the unparalleled American girl frolicking in all her glory amid sand, sun, and sparkling waters.

You can't miss. Amateur models—girl friends, neighbors, wives, and friends—love to pose at the beach. And the amateur lensman, simply by sticking to a few simple rules, can hardly help reaping a harvest of sparkling, eye-stopping prints. So far, so good. Yet there's often just one unfortunate hitch to all this.

### **What! No Seashore**

That drawback is simply the lack of a handy beach. To be sure, there are plenty of shore locations—Atlantic and Pacific coastlines for miles, and water galore in between. Quite a few of us, however, just aren't spotted within easy commuting distance of these spots. Even if we are close-by, there may be handicaps. Beaches get overcrowded, our workaday schedules can rule out anything but a short trip, the weather can muss things up, and so on.

If you have worries like these, don't slump wistfully back and tuck away the little black box that does the business. You're far from licked. With a bit of careful observation, and not much more than a small mixture of planning and preparation, you needn't have any special envy for the chap who lives just a wave's toss away from Laguna Beach or any such fabled shooting spot.

It's been said that you can shoot highly acceptable beach pictures even in a sand box. Well, you don't even need that if you'd like to try a few ideas here and there. In some cases, you can create the impression that pounding surf is only a step away; in others, you can catch all the sparkle and dash of beach shots without the need for fooling your camera.

### **Yard or roof**

For example, let's try the back yard. Some simmery day, invite your favorite amateur model out with her swimsuit, and ask her if she'd like to cool off and have some picture fun at the same time. Then hook up the garden hose, set it for a medium spray, and suddenly turn it on her. If the water's the least bit chilly, you'll catch all the reaction of your model being hit by a six-foot wave.

Or, to create the beach impression, wander around the yard (or any clear space such as the roof of an apartment building), and shoot her against the sky with such appropriate prop as a towel, in such typical action as drying her hair. The sky's there, the happy, swim-suited model's there, the towel completes the picture. For all your lens knows, she's on a sandy beach with the waves rolling restlessly a couple of yards to the east.

And isn't sunbathing a typical beach activity? It certainly is, and you can again shoot a back-yard imitation that will defy detection. Just spread a blanket on the lawn, add such props as a portable radio and sunglasses, check your

*(Continued on next page)*



A pile of sod or rocks miles from water will substitute for a shore rockpile if you shoot your model against the sky. Model Ruth Miller, Ciroflex C, Super-XX, f:11, 1/100, K2 filter.

We depart from our usual custom in giving exposure data only because it shows an interesting pattern of working techniques. Since some of these outdoor scenes are made indoors, it might help to study the data and the lighting.

If pool or lake is too cold for swimming you can extend your beach shooting season by making pictures out of the water. (How about applying footprints to any sanded area? This could be a school playground.) Model Adele Slater, Speed Graphic, Super Panchro Press B, f:14, 1/100, #11 bulb at camera for fill-in.



Cover: Backlighting at a waterfall can add plenty of zip and sparkle to your pictures. Model Pudgy Stevenson, Ciroflex C, Super-XX, f:11, 1/100.





A light-colored wall, or a sheet of plain paper over a distracting background, can set the scene for still another indoor beach scene in winter, or when the weather is unfriendly. Model Pauline Phillips. Speed Graphic, Super Panchro Press 8, f:11, two #2 floods at left, one #1 at right.



A lake could have a shore like this field. With beach props such as sunglasses and towel who can say there is no water nearby? Model Cynthia Roberts, Ciroflex C, Super-XX, f:14, 1/100.

finder to make sure you aren't taking anything in beyond the blanket, and there's your beach again.

With no work at all, you can make a silk purse out of a sow's ear as far as locations go. Even a pile of sod and rocks, the kind you'd find during construction of a new house or in a gravel pit, can double as a sea-side rock if you shoot against the sky and remember that important note about adding such a prop as a pair of sunglasses. Or, again, you can bypass deception and shoot your model relaxing before a hedge or other such even background, in shorts and a sun hat.

Water can be the making of many beach pictures, and you don't have to go far to find an acceptable spot if you're in the faking mood. You may come up with only a quiet country brook, but that's the place to have your model pop into her swimsuit while you pop some film into the camera. Even a tiny rapids, hardly large enough to worry a toy canoe, can be the major ingredient in a splashy wave-type shot.

#### *Action, plus*

For this one, have your model duck her face into the rapids, while lying on her tummy. Then have her pop up quickly. Be careful, as always, with your camera angle, so you won't add any extraneous background. If your creek is wide enough, and you can get a good high camera angle up on a bank or a rock, have your model douse herself as if frolicking at the Riviera.

In any such picture, on a real beach or in a similar spot, action and props are "musts." Otherwise, you may wind up

with a pretty face and figure in your print which looks as if it were lifeless. In many pictures, with the location set, your model often can quickly figure out some typical action. You can help too, if you thumb through some magazines beforehand and file some good, snappy posing ideas in your head or in your photo notebook.

#### *Water anywhere*

Keep on the lookout for good possible locations for psuedo-beach locations. You may be lucky and run across a small set of falls in a creek or river. There you have rushing waters, and a neat spot to pose your model stretching as she climbs up the rocks, or, if under a high falls or a dam, even standing under the flying spray. In such a shot, look for the backlighting chances that can really make your print sparkle.

Even without water, you have plenty of possibilities. Sand dunes in desert country, gravel pits, stone quarries—all these have a strong beach atmosphere. Just remember—as in any picture project where you're working with a model—not to pose her in any precarious locations where injury might spoil the entire outing. And be sure of your own footing too, when you're climbing around a quarry or rock pile.

All these psuedo-beach locations are fairly obvious. With a bit of observation, you should be able to find countless others. Poles and fences can suggest beach pilings, towers and bridges can suggest beach locations such as diving towers, and even a stretch of plain concrete, such as a sidewalk, can suggest a pool area. An even white background,



such as a stucco building, can suggest a beach house if you pose your model before it with props as an inner tube and a casual cap.

Beach shots need not be limited to the outdoors or to stretches of favorable weather. You can shoot them even in your living room—or your model's—in mid-winter. Probably the easiest is the sunbathing shot, similar to the one in the back yard except that you'll need to arrange a couple of high flood lights carefully to simulate sunlight. Have your model pose in swim suit on a blanket, add sunglasses and a swim cap as props, and shoot from a high camera angle.

### *Indoor beaches!*

Or pose her before a light-colored wall with a floodlight on the wall, one main light, and a fill-in light, to simulate a beach shot with a plain background. If you're lucky, and can manage to locate a good-sized painting or lithograph of shore or waves, you can even shoot a closeup of her with a painting as a beach background. In this, you have to be careful to get plenty of light on the painting to match the light on your model, and also keep the frame out of the picture, but it's not a fearsome project at all and can produce amazingly realistic results.

If you don't have a beach nearby, or can't easily reach one, you still have plenty of opportunity to pile up a stack of fetching beach shots with simulated locations and situations. Shooting this type of picture can be an end in itself, or it can sharpen your shooting eye for the time when you actually have a beach right handy. Give it a try—it's fun to fool your camera, and the results will be highly pleasing.



Probably the easiest way to create a beach atmosphere is to shoot your model against the sky in a typical beach action. A clear space in the backyard, or for the city cliff-dweller, on the roof, will do. Model Anne Miller, Ciroflex, Super-XX, f:11, 1/50, K2 filter.

## **The Right Aspect**

By Ken Lindenberg, APSA

For at least a couple of years now there has been a discussion going on, in photographic circles, nearly all over the world, regarding the necessity of a new aspect on photography. There has been a justified demand for raising the standards of pictures being hung in salons or published in books and magazines. The "old reliable" landscapes, still-life pictures, etc., are snorted at, and a cry is heard for "real works of art" that are kept away from all conventional rules of composition, as far as possible.

True, photographers have been repeating each other for a considerable length of time, and pictures, aimed to be exhibited, should not be merely beautiful or merely ugly in a stunning way. They must have something to tell that has not been said before—in any case, not in the same way.

But all this talk about that new aspect has made thousands of serious amateurs overconscious. They do not dare to take a motif that looks good to them, for fear to produce "just one of those old things again". After dwelling in their darkrooms for hours in order to get a print out of their last vacation shots, they suddenly drop their arms asking themselves: "what's the use, it has been done so many times before".

Well, let's go down to the bottom of the problem. Not every photographer, no matter how skilled he may be, can be an artist. In fact, it would be pretty tiresome if everyone, trained to operate a camera, would be considered to be a true artist. But we all can see things that are beautiful and can

learn how to photograph them and thus produce, with our own hands, pictures that are beautiful, or maybe only interesting, but they may still be good photographs, and that is nothing to be ashamed of.

"But why", I have been asked, "are all those nice pictures so similar in their appearance?" Well, that is quite easy to explain. Of all the things and scenes we see on our way through life, we all consider nearly the same type as beautiful. No one denies the beauty of a sunny landscape in spring, of a boat sailing with spread sails over the sea or of the crisp brightness of a snowscape. And so, photographers go on for years and years to take the same type of pictures. And they will continue to do so as long as our aspect on the beauty of nature and the world around us remains unchanged.

Very few of those pictures will be works of art, just the same as in the past, but the rest may still mean to their originators what they ought to be intended for, memories of pleasant or interesting things the photographer has seen.

It is only natural that everybody who sees that he, or she, has a good hand with a camera, should try to achieve the blessing of being an artist who may be able to show his fellow men things they have not seen before or never noticed, and which make them stop and think. But all of us who see that they never will be able to produce real works of art must never be discouraged. Go on taking pictures you consider as worth while. Photography will always, artist or not, help you to discover new aspects on life and nature and fill your days with joy. After all, that is the aim it was intended for.

That is what I consider as the right aspect on photography.

\* Gothenburg, Sweden, Honorary Representative for Sweden.



Birth of a thunderstorm.  
The beginning of the  
updraft in a cumulus  
cloud.

# Stop Motion Photography of Thunderheads

By Herbert H. Holliger

*Photos by the author*

*One evening recently I ran a film through the projector which opened my eyes to a picture possibility I had never considered before. It was a one-reeler made by Dr. Holliger using the technique described in this article. I have long known of the stop motion technique, in fact have used it many times, but here was something new and grand.*

*Huge clouds billowed and boiled on my screen, never still a moment. Seething with rhythmic motion that suggested powerful forces must be at work. The only thing lacking was an accompaniment of majestic music that would seethe and boil with the gigantic actor on the screen. Something terrible with heavy bass that would roar and rend, not a delicate dance of the woodwinds, but rather heavy charges of sound to match the power and terror of this giant of nature.*

*Those delicate fragments of water vapor that float above the landscape are never delicate or fragmentary when seen in this manner. One can understand how a sturdy airplane can be torn apart by daring to trespass within the heart of the monster. One can sense the terrible strength of the tornado that pulls apart houses and drives a straw through a tree trunk. It is not possible for the flitting eye and rapid brain to sense the pace of an apparently slow moving cloud, but speed that action up by a factor of fifteen or twenty and the force of natural phenomena is clear to be seen.*

—THE EDITOR.

On a warm sunny afternoon when a summer thunderstorm quietly builds up in the west pushing its white billowy form slowly up into the blue sky we may very well wonder as have uncounted thousands of peoples before us, way back to the beginning of man, just what is going on inside this beautiful white cloud.

Shunned by every careful airman but penetrated now by heavily reinforced weather planes, avoided by high flying birds as a place of violence, its beauty is only appreciated from a distance.

Careful observation will show a slowly rising and changing form, until it has reached the end of its ability to climb. Here it gradually loses its sharp, bold outline, and its sharp edges slowly begin to deteriorate into wispy streamers of white fog.

A rapidly rising pillar of moist warm air creates this beautiful cloud form. The violence of this updraft in its center can be very severe. Yet as we rest in the shade and dreamily watch its slowly changing form it appears quiet and peaceful.

Recent studies of thunder storms by several governmental departments using radar and heavily reinforced planes have unlocked many of the mysteries and have added much new information to our knowledge of this very interesting natural phenomena.

All thunder storms develop from a cumulus cloud, but only if the surrounding conditions are exactly right. There are many cumulus clouds in the sky during a summer but only very rarely does one form into a thunderstorm. The first stage of a thunderstorm, the cumulus stage, is characterized by the updraft within the cumulus cloud of increasing size and velocity.

Investigations into why one cumulus cloud will develop into a thunder storm and why others fail to develop have not been conclusive. The speed of this current of warm air may in extreme cases develop to 100 feet per second or more, pushing the top of this cloud or thunderhead as many of us call it, in extreme cases to altitudes of 50,000 to 60,000 feet. This is above the freezing zone, and above the altitude to which reinforced planes equipped with weather recording instruments are able to fly. This updraft causes a drop in the barometric pressure on the surface of the earth within its vicinity. The next step in the thunderstorm is the beginning of the rainfall and a down draft following the rain. It is now a fully developed or mature thunder storm. It has both an updraft and downdraft. The latter usually does not exceed 40 feet per second. This mature thunder storm consisting of an updraft and a downdraft is known as a thunder storm cell. Several cells of this type may unite to produce bigger and more violent thunderstorms. As the storm continues to develop the updraft weakens and the downdraft broadens in area, until the updraft is cut off from its source and nothing remains but the downdraft. The thunderstorm is now considered dissipated. The barometer begins to rise.

We are interested in the very top of the updraft. By the use of stop motion photography with a movie camera and lenses of a focal length sufficient to produce an interesting close up of a thunderhead cloud, the rolling, billowing, ever-changing form that the violence of this rising column of air produces can be observed on the screen. Audiences are amazed at the picture of the tremendous force that is shown to be present in what appears at a glance to be so quiet and peaceful, so like puffy cotton.

The technique is extremely simple. In fact, it is so simple that I hesitated to send to the editor a picture of anyone using this technique. It is so relaxing, such a really enjoyable method of taking pictures.

First, you select a nice afternoon in summer with thunderhead clouds around. Next, you select a nice shady spot from which the thunderhead clouds can be seen, clouds that are coming straight toward you from a westerly direction or going straight away from you towards the general direction of east. You then place a comfortable chair at the edge of a shady spot. The movie camera mounted on a low and very rigid tripod is placed to the right of the chair. A 2½ or 3" lens seems best. The diaphragm setting is pretty small, usually f:22. We assume and hope, if we focus on a thunderhead cloud in the west, that it will rise; so the top of the cloud is centered on the bottom of the picture area, and with the single-frame release mechanism one frame is released every 1-1½ seconds. Photographers with cameras not equipped with a single-frame release can produce results almost as good by a quick snapping release of the starting lever with the trigger finger. This procedure is continued with the right hand while seated in the comfortable chair. The left hand is used to steady the camera or possibly reach for a cool glass of water. Occasionally glance through the view-finder to see if the thunderhead is behaving properly. When the top of the cloud has risen out of the picture area it is time to relax and wait for another likely looking cloud to try your luck on. Some clouds do not rise too well. Some have spent their force and do not rise at all, some rise extremely fast. Only one thing is certain and that is that they are unpredictable. Obviously with the sun behind the camera the blue of the sky is more beautiful. The cloud formation



The top of the updraft of a thunderstorm is characterized by its sharp distinct outline.

of which this thunderhead is a part is probably moving in the general direction of the wind at that time. The thunderhead formation is meanwhile rising higher. Best results are obtained if the clouds are moving either straight toward the camera or straight away from it. This is extremely important, in fact, excellent results can only be obtained in this way. Clouds moving horizontally or diagonally on the view finder will be moving too fast for the 1 second time interval between single frame exposures that is necessary to produce the best picture of the turbulence in a thunderhead cloud. Frequently beautiful thunderheads can be photographed in the east in the afternoon. The clouds in northern Ohio in this situation are usually moving away from the camera and since the thunderhead is also rising the resulting effect is that of a thunderhead standing still, and all the while rolling and boiling throughout its white massive form. Its violent turbulence is beautifully demonstrated. It is probable that photographs taken in this direction produce the most beautiful effect of all. Not very many good days for this type of work occur during a summer. And then when the rain drives you out of your easy chair and indoors remember that all the growing things in nature welcome refreshing, cooling rain that accompanies the thunderstorm.

I bring fresh showers for the thirsty flowers,  
From the seas and the streams;  
I bear light shade for the leaves when laid  
In their noonday dreams,  
From my wings are shaken the dews that waken  
The sweet buds everyone,  
When rocked to rest on their mother's breast,  
As she dances about the sun.  
I wield the flail of the lashing hail,  
And whiten the green plains under;  
And then again I dissolve it in rain,  
And laugh as I pass in thunder.

### Hong Kong

By FRANCIS WU, FPSA, Hon. PSA

*Honorary Representative*

The year 1952 has proved to be the most eventful yet in Hong Kong. More photographic activities than any previous year have been held, and more photographic spirit has been shown by local cameramen.

First of all, the Hong Kong Photographic Society, one of the largest photographic organizations in the Far East, with membership amounting to more than two hundred and fifty, had a highly successful year. In one year's time, 104 new members have enrolled, including more than 35 life members. A few members have resigned or left the colony, otherwise membership would have totalled over 350. For the first time in the Club's history a member's badge was designed and sold to members, as well as a new form of membership card distinguishing ordinary membership from life membership. All members have been well looked after.

#### International Salons

The Seventh Hong Kong International Salon of Pictorial Photography was successfully held in December at St. John's Cathedral Hall, which daily drew a large crowd of interested spectators from all walks of life throughout the duration of one week. The accepted prints, sent from different countries in the world, represented the best collection of pictures ever hung in the Hong Kong Salon. Prints entered by our local photographers attracted considerable attention from the public, displaying our own high standard in comparison with that of foreign pictures. Moreover, this is the first year that one of the Hong Kong exhibitors ever captured a prize in our own Salon. Mr. Kan Hing Fook is the proud winner of the Third Prize Award for his print "Gateway to Freedom", while Lowell Miller of Rochester, USA walked away with the First Gold Medal and Shirley M. Hall took the Second, a Silver Medal.

Hong Kong exhibitors seem to have had much popularity last year throughout the world with their exhibition prints, and there were many successful ones too. At least a dozen, and possibly more, gold, silver and bronze medals from International Salons all over the world were won by our photographers. Many new Chinese exhibitors found their pictures published in such photographic magazines as "Photograms of the Year", "Photography" and so forth.

The Indian and the American Exchange Exhibits drew great attention from the camera-conscious public. These exhibits helped to show the different approach to pictorial photography from different viewpoints. Hence, from these exhibitions, technique, composition, presentation, toning and other methods of treatment have been greatly appreciated and many are applying these methods to their photography. The Society's Members' Show was held in the club room with 70 prints on display.

#### Competitions

There was also a record number of competitions this year. The photographic dealers, agents, and distributors were responsible for many of these competitions. The Rollei-flex Competition offered Rollei and accessories amounting to a few thousand dollars to Rollei users here. Mr. Yu Yun, with his picture of a few ducklings on a spring morning took the first award—an automatic Rollei-flex camera.

The agents for Perutz films here also sponsored a competition for Perutz film users. A nice radio was the first prize, and was won by Mr. Lai Yat Fung. The Hong Kong and Kowloon Photographic Dealers Association sponsored an amateur competition and prizes were donated by its members. A very good response was given, and more prints were entered in this competition than in the others. Mr. Ma Wing Hung took the first award. The Hong Kong Public Relations Office also sponsored a contest for photographs of Hong Kong, classifying the prints according to subject matter. The awards were cash prizes with a grand prize of HK\$500.00 and a first prize for each section of HK\$200.00 each. Tom Chan and Yooky Mann took away nearly all the prizes with characteristic studies of Chinese life in Hong Kong. In addition, the Ilford agents here sponsored, in connection with the Hong Kong Photographic Society, a "Miss HP-3" Contest. Six silver trophies were given away as prizes. And lastly, the Shatin Community Association, realizing the popularity of Shatin, the so-called hunting ground of the Hong Kong Photographers, sponsored a "Shatin Contest" which was limited to photographs taken in the vicinity of Shatin. Two golden cups were given as prizes for the first and second awards. Dr. S. Y. Chen was awarded the first prize with his outstanding print "White Sail."

#### Lectures and demonstrations

Mr. K. Jack Wai gave a vivid, fascinating and instructive demonstration on Dye Transfer process. The audience were amazed at the brilliant color that can be obtained by this process. Lord Handsworth, FRPS, also gave a few talks on color photography, its basic principles and its processes, etc. Professor Francis Stock gave a travel talk with a 16mm show, while I gave a few talks and a few Kodachrome slide shows on my recent trip to the USA. The slides showed the beauty of America, with its scenic spots and its charming models, and surely gave Hong Kong photographers an idea why the American standards are so much higher than ours. American progress in producing equipment and materials has surely benefitted photographers in America and in other parts of the world.

#### Camera Clubs

The 6:20 Group of Photographers is seen as usual every Sunday morning, and sampans and junka, misty and atmospheric effect dominate Hong Kong pictorial photographs. Candid photography has gradually

been introduced into Hong Kong circles and is influenced greatly by the recent Baltimore Salon and the Photography annual contest.

Since my return from the United States, after gathering information on club organization, activities, etc. there, I have persuaded and influenced the organization of many smaller clubs with more extensive activities here; and I have suggested more Hong Kong photographers to devote themselves more to promotion work rather than only to be camera-conscious in producing photographs.

We have two schools of photography here, and though they are not as large as those in foreign countries, still its a good beginning of education in photography in the colony. Mr. Peter Dragon and Mr. Lau Wai Kwong, ARPS, APSA, are responsible for these schools. Nude photography was unheard of in previous years, or very little practiced, but since the photographic schools have introduced a course in figure studies, we see more and more figure work being done and exhibited by local cameramen.

From these facts one can visualize the progress the Hong Kong cameramen have made in photography. It is astonishing to find photography so rapidly advancing, and it is becoming more and more popular here. The standard of Hong Kong photography has considerably improved, and we hope that, with the help and advice of the PSA and the PSAers we may be able to do better work in photography in the years to come.

### Netherlands

By J. AKKERMAN, APSA

*Honorary Representative*

As Honorary Representative of PSA in the Netherlands I shall be very pleased to tell something about our League of Dutch Amateur Photographers Societies, about our life, and about the circumstances in the Netherlands.

Our League was founded in 1922. After the war the expansion of our League was great. The members of our Board felt it their duty to maintain our reputation in photographic matters. Because of the great effort made by the Board, our League now knows a period of bloom. Ninety societies are affiliated with the League, with more than 3,000 members.

Photographic Holland shows less abroad than would be desirable. This is not in the least caused by customs-formalities, which are nowadays not more stringent than the American customs-regulations, but by the fact that the sending of photographs to photo-salons is rather expensive. Since the devaluation of the Dutch guilder—some years ago—not only the price of films and enlarging-paper has risen (they are mainly imported), but also subscription-fees for exhibitions, which generally amounts to \$1 or equal value, are higher now, since we pay more for the American dollar.

But we do not complain, we are in high spirits, we know our own perseverance and in the long run if nothing gets in between



## Overseas Reports

we will be in our right place amidst the other nations, that have not the difficulties we know from in and after the war.

The national disaster that struck our land with flood will also retard photography.

It will sound very unusual to the American that I must say that American Kodachromes and many other Kodak-products are not available in our country.

Owing to our valuta-position more materials are being imported from England, Belgium, France, Italy and Western Germany. The color-films produced by Agfa and Gevaert factories are much cheaper here than the American Kodachromes—if there are any. An ideal situation would be if one could go and look not at the prices, but merely buy what one likes best. A question of taste, but important enough.

The situation in Europe leads naturally to a big achievement, thus everybody has, compared to pre-war circumstances, much less time to spend at his hobby, photography. That is a pity, for photography gives relaxation and diverts. It gives people a vision of things that other people lack. Photography belongs to the good things in life.

Owing to the high prices of photographic materials in our country especially of color-films, photographic art here is mainly, for 80%, practiced in black and white. Maybe for this reason, maybe by European trends one is not yet color-minded here. This is what John C. Moddejonge from Cleveland, Ohio, was able to see, when he visited our country in 1950.

The contacts maintained by our League with the PSA during more than 6 years were of the most pleasant kind.

In 1946 and 1947 several outstanding figures of the PSA supported us in the most fervent manner and several collections were exchanged. There is an American-Netherlands collection along with a similar slide-collection. In organizing this, John C. Moddejonge did most valuable work.

Thanks be also expressed to Victor H. Scales, who visited our country in 1949 and equally to H. J. Johnson from Chicago, Burton D. Holley, Glenn Adams, Walter E. Parker, etc.

For Americans our country offers, photographically speaking, many possibilities. Subjects are easily found. Besides the cheesemarket in Alkmaar, the canals of Amsterdam, the bridges in Delft, the Mills at Kinderdijk, folkdresses in Marken and Volendam, well-known to most American visitors, our country is very rich in pictorial beauty, especially the surroundings of the many rivers are fit for photography. Though the Netherlands have a surplus-population (in the West there are parts with 1750 people per sq. mile) there still is opportunity to make shots of typical parts of the country, where still the man behind the camera is the one who can make the good pictures. The city of Amsterdam is very attractive.

In perfect liberty our League exchanges collections with different other countries throughout Europe and in America. The cultural value of these exchange-programs cannot be too highly appreciated. On one and the other side people get understanding

for each other's ideas and thus foundation is being laid for international contact which we need so badly to maintain the peace. More personal contact was made by sending collections personally with members of the PSA. Permanent cooperation with the PSA will be highly appreciated. We continue in high spirits and we trust that our country will overcome mishaps and difficulties caused by the war by our efforts and that we will have leisure again to be able to spend our energy on our hobby, just as before the war.

## Mexico

By MANUEL AMPUDIA, APSA, FCFM

### Honorary Representative

Much has been said and written about the CFM., the Mexico Camera Club, up to the point were I believe it is getting to the fantasy side. Yes we have fine quarters, a bar, dark rooms, library, restaurant, screening room, studio, dressing rooms and even a ping pong table and enough space to exhibit 400 pictures as we did in the just past International Salon. But still, someone over there was told, that we have a swimming pool! He probably heard some one talk about a big tray that we constantly keep filled with fresh hypo. But this is not the important part of CFM, as a matter of fact, this can be had any time as is true with everything that can be bought. The big credit of CFM. is the spirit of his members, their enthusiasm and love for the Club and for photography. Just to make a little history I should say that photography was entirely neglected in Mexico, until the past four years. I am talking about Art and Pictorial Photography. I am sure that no one had ever found a Mexican name in any International Catalogue until recently. And in the future, I am sure many more will be found. That means that CFM. succeeded in introducing the Mexican Photographers to the International field of photography, and this is plenty, if it is the only accomplishment that be ever made.

And then, how that could be obtained in such a short time?

Here is the answer; through association. No one can go very far by himself in this complicated Technical Art. When we gathered around our Club, every one of us knew little about photography, but we were many in the group and passing to each other all that we knew, in a very short time we learned enough to reach the standard that is shown in our monthly Salons. Something hard to believe by the ones who had the opportunity to follow the accelerated pace of this progress.

CFM. is now a powerful, well-financed, established institution and the ones that conduct it never forget why CFM. was established, and that is to teach photography to every one of the members, photography in all its ramifications. Year after year, week after week there are courses covering every angle, from the very beginners to the most advanced workers, these courses are given by the members. The man that knows more teaches the ones under him, and some

famous international teachers have already taught photography in all its aspects at the Club, and there is a list of names to be invited for the purpose, during the present year.

CFM. charges insignificant dues to the members, \$2.35 U. S. money, per month, and for that, they receive if they want, twenty times as much as they pay, as the Club gives even all the fresh solutions that they need to work with and as many times as they ask. How anything like that can be done? Very simple, many of the members, the majority perhaps, have their own dark-rooms and they leave the space and the solutions to the ones that can not afford to have their own, this way we have eliminated the wall of wealth, and every Mexican has the same opportunity, that is, to learn what is considered the most perfect means of graphic expression of the age.

We are grateful to PSA and proud to belong to it, we have many PSAers among us, and CFM. itself is an affiliated Club. We found in PSA the same spirit, and their advice and knowledge have saved us work and time so we have profited from your experiences and practiced your creeds and have never had to complain for doing it.

## Germany

By HARM POPKES

One of Germany's most important exporters has been the camera manufacturer. Up to 70% of their output is exported. The Rolleiflex is so rare in Germany that each Rolleiflex dealer gets only one camera a year!

Very few amateurs can afford darkrooms at this time, but amateur photography is slowly growing. Clubs are not so popular.

Cooperation between American and German amateurs surely could become more interesting. Clearly, not every PSA activity could be enjoyed here, but portfolios should go well. There might be some language difficulty because good commentaries are not easy in a foreign tongue, but by having on each side one who speaks and writes the other's language to act as a clearing house it might work out.

I would like to suggest a new idea for PSA. For every foreign new member, especially those who are not at home in English, one American PSAer should be asked to take personal charge of him, especially if one can be found who knows his language. His job would be simple, to lead the new member through PSA, answer his questions, introduce him to the big Society so the newcomer gets far quicker a personal contact and he gets to understand sooner what a fine thing PSA is.

Another thing, there are thousands of U. S. soldiers here in Europe. They have their own radio network and newspapers. But never do I hear a "Camera Hour" on their radio. I would think that PSA would sponsor such a radio show for them with news of photography at home and in Europe, discussions of the camera magazines and the picture-taking opportunities the GI in Europe now has. I promise to help on such a project at this end if I am needed.

## BOOK REVIEWS

The books reviewed here may be ordered from your regular bookseller, your photo store, or direct from the publishers.

**This Is Photography.** Thos. H. Miller and Wyatt Brummit. 260 pp., profusely illustrated. Garden City Books, Garden City, N. Y. \$2.75

This is a new revised edition of the book originally published in 1945. It has been brought up-to-date with the latest information on emulsions, color films, etc. It is a good book for the beginner yet contains much of value to the advanced worker. It could well be used as a textbook for club beginner's courses, or as self-instruction text. You will find answers to many problems, yet no one item is treated exhaustively to the exclusion of equally important elements of good photography.

**Universal Photo Almanac, 1953 Edition** edited by Ralph Samuels. 264pp. Falk Pub. Co., New York, N. Y. \$1.75

This is the 17th year for this popular annual and it is one of the best. The pictures are well chosen, the articles are a good cross-section of the practice of photography, the data section is one of the largest we have seen, 74 pages, and it has a list of 850 active picture markets.

The list of authors is impressive. Gene Smith, Ozzie Sweet, Vic Keppler, Jack Deschin, Rus Arnold, Roy Pinney, Leo Heffernan and Peter Krause, to name only a few.

**Photography Year-Book 1953.** Edited by Harold Lewis. 197 pp., 80 pp picture section, 131 illustrations. The Press Centre, Ltd., London, England.

This book cuts across the century and more of photography. There are pictures from 1844 and 1952. Helmut Gernsheim traces the evolution of pictorial photography. Kurt Hutton describes photo-reportage with a miniature. Glenn Matthews searches the field of photography in the service of mankind. Young Britain (those under 26) shows the future has nothing to fear; its eyes are as varied as those of the oldsters.

**New Guide to Better Photography.** Berenice Abbott. 180pp, 85 illustrations. Crown Publishers, Inc., New York, N. Y. \$3.95

Twelve years ago Berenice Abbott did a book on photography and it was good. Now she has brought it up to date with meticulous attention to detail yet it is never labored. She takes the seeker for art gently by the hand and leads him through the technical labyrinths and points to the beauty at the end of the path. Your reviewer doesn't always see Art where Miss Abbott finds it and she doesn't ask that, she merely shows you how to see for yourself. Her choice of pictures has something for everyone . . . Matthew Brady and Joe Costa, Eugene Atget and John Rawlings, plus plenty of Abbott.

Don't get the idea it is all Art . . . there is plenty of darkroom and camera lore.

**Kodak Industrial Handbook.** Four Kodak Data Books in loose-leaf binder. Eastman Kodak Co., Rochester, N. Y. \$4.00

This Industrial Handbook is of the familiar Kodak format and is furnished with four extra blank tabs for future Data Books.

**Kodagraph Reproduction Materials** includes the growing field of document copying and contains many suggestions for handling different types of original material to get a variety of results. A brief section covers copying with the camera. Pages are devoted to basic details of darkroom work for the benefit of the business man who is adding a photographic step to his work.

**Microfilming** is concerned principally with the applications of Kodak Micro-File cameras to the rapid copying of documents.

**Photography Through The Microscope** is an up-to-date version, completely new, of a popular Kodak pamphlet over the years. It is a good introduction to photomicrography and contains sufficient instruction material to get you started and ready for more comprehensive tomes on the subject.

**Service Pictures** is an introduction to a fast-growing field, the industrial photograph. It gives glimpses of what can be done in the way of record shots, promotional pictures, small-object photography and pure pictorialism. The welder's shot on page 13 can hang in this reviewer's salon. There are some good tricks, too, like getting a white background that is really white, holding parts for exploded views, lighting reflective subjects without hot spots.

## FOR ROLLEIFLEX OWNERS!

### NEW **KALART**<sup>®</sup> RANGEFINDER-FOCUSPOT

Add the NEW Kalart Rangefinder-Focuspot to your Automatic Rolleiflex — and precision focusing in dim light or total darkness becomes faster and more certain than daylight focusing. The Kalart Rangefinder-Focuspot is similar to the famous Kalart Rangefinder used on press cameras — plus a miniature light bulb and 3 batteries. Complete unit is attached to camera tripod socket with simple thumbscrew. Press light switch and twin circles of light are projected from the two rangefinder lenses. Turn camera focusing knob until twin circles merge on subject . . . and you're "in focus." Makes all indoor, candid, child portrait and flash photography easier and more certain. Complete with 3 batteries and bracket for attaching flash unit, \$29.95. Ask your photo dealer.

With Built-In Electric Light  
**MAKES INDOOR  
FOCUSING FAST  
AND EASY**



#### FREE

Illustrated leaflet;  
also folder  
"Helpful Hints on  
Flash Photography."

Both free.  
Mail coupon today.

**KALART**  
Pittsfield, Conn.  
Dept. PJ-7

Print name and address

**KALART**



# How to build a balanced outfit



Start with the camera—the one you have, or a new one that better fits your present and future needs. And then work out a well-organized *plan*—one that guards you against over-investing in one item, and under-investing in others. This insures full value from every dollar.

Your budget need not be huge. For a little over a hundred dollars, you can build a capable, well-balanced outfit—a good camera, a good slide projector, a good enlarger. Or you can invest more. The important thing is to adopt a clear-cut plan—one that fits your present budget and your personal needs—and stick to it. For example:



**PLAN A.** For rock-bottom thrift in a capable "620-size" roll-film outfit. Kodak Duaflex II Camera, f/8; Kodak Hobbyist Enlarger; basic accessories.



**PLAN B.** For real thrift in the miniature field. A Kodak Pony Camera, 828 or 135; Kodaslide Merit Projector; Hobbyist Enlarger; basic accessories.

**PLAN C.** For top precision, finest picture quality, on a mid-range budget. A Kodak Signet 35 Camera with Kodak Ektar f/3.5 Lens; Kodak Fluorolite Enlarger with 2-inch Kodak Enlarging Ektar Lens; Kodaslide Highlux II or III Projector; basic accessories.



**PLAN D.** For wide-range performance on a more liberal budget. Kodak Retina IIa Camera with f/2 lens; Kodak Fluorolite Enlarger; Kodaslide Highlux III or Master Model Projector; basic and supplementary accessories.

There are other possible plans. Pick the one that best fits your personal needs, and you'll get the most value, the most satisfaction, from each dollar you invest.

## 1. Some Camera Accessories Are Basic

Assume you've picked your camera, at least tentatively. Now, let's tackle accessories. Three or four are strictly basic—they belong in every outfit.

And then there are others, which add extra range, extra safety, extra convenience and satisfaction. These should be included as future additions to your basic plan.

### Basic Aids—for Every Budget

**FLASH** equipment comes first, and B-C flash is the modern, dependable system. For B-C reliability at modest cost, pick the Kodak B-C Flashholder, \$10.40. It has the new mirror-surfaced Lumaclad reflector for peak efficiency, with complete exposure data on the back. Handles two extension lamps at need; fits any camera that has standard bayonet terminal for flash.

Or, you can start with an \$8.25 Kodak Standard Flashholder, and convert it to B-C

power at any time by adding a \$2.95 Kodak B-C Flashpack. And if your budget will allow \$29.75 or more see the Kodak Ektalux Flashholder and its accessories.

**FILTERS** come next. For black-and-white, start with the precision Kodak Wratten K2 Filter; it yields more pleasing results with nearly all outdoor subjects. For color, the Kodak Skylight Filter, to reduce the excess of bluish light on hazy days and in open

shade. The cost: in Series IV size, \$1.75 each; Series V, \$1.95; Series VI, \$2.25. Adapter Ring, \$1.35 to \$1.65, mounts either filter on your camera lens.

**CLOSE-UP LENSES**, valuable in black-and-white, are indispensable in color photography. They allow you to move closer, to fill the film with a small subject. Start with a Kodak Portra 3+ Lens (\$2.95 in Series V; \$3.50 in Series VI).

### Aids to Add as Soon as the Budget Allows

**A FIELD CASE** heads this list, to protect your Kodak camera against accidental scuffs and bumps. It's an insurance policy. Field Case for the Kodak Signet 35 Camera, \$8.50; for Retina IIa, \$10.50; for Pony 828, \$7; for Pony 135, \$7.25.

**EXTRA FILTERS** widen your ability to control pictorial effects. For black-and-white, add the red Kodak Wratten A Filter, for spectacular dark skies with panchromatic and infrared films; the deep yellow G, for deeper sky tones than the K2 provides. For color, add the Kodak Daylight Filter for

Kodak Type A Color films, which enables you to shoot Type A films in daylight when necessary; and the Kodak Wratten 81C, for best quality in photoflash shots. Prices, same as the K2 and Skylight Filters; and they fit the Adapter Ring you already have.

**EXTRA CLOSE-UP LENSES** are helpful, especially in pictures of people and fairly small subjects. Complete your set of Kodak Portra Lenses with the 1+ and 2+.

**A CASE** for your filters and close-up lenses is desirable. Pick the Kodak Combination

Filter Case (Series V, \$4.25; Series VI, \$4.95). It has pockets for the filters, plus space for a lens hood and adapter ring.

**FOR SHARP PICTURES**, especially at slower shutter speeds, a good firm camera support is extremely desirable. Some users prefer a tripod—such as the handsome, compact Kodak Eye-Level Tripod, which extends to five feet, closes down to 22 inches, and weighs only two pounds. Its price, \$20. Other experts like an adjustable clamp-type support, the Kodak Flexiclamp, \$4.25.

**Be prudent** in selecting accessories beyond the "basic" list—for there are two major items that belong in your complete, well-balanced outfit

Prices include Federal Tax where applicable and are subject to change without notice.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

**Kodak**  
TRADE-MARK



# How to build

(continued from preceding page)

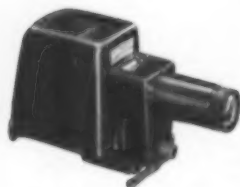
## 2. The Projector...

The most impressive, most easily shared enjoyment from Kodachrome slides comes with screen projection. Dramatic in their brilliant color and big-as-life realism on your screen, these slides are perfect for entertaining family and friends.

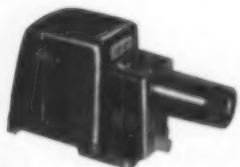
In selecting your projector, ask yourself these questions: Are the pictures bright enough when brought up to the *size I want*? Are the screen pictures *sharp* and evenly illuminated

from edge to edge and corner to corner? Is the projector steady during slide changing? Are slides fully *protected* against heat? Are the focusing and elevation easy?

These are important questions. And you can find the right answer to all of them—in one of the Kodaslide Projectors shown on this page. Your Kodak dealer will be glad to help with facts and demonstration. And you can pick with confidence once you have the facts.



Kodaslide Merit Projector



Kodaslide Highlux II Projector



Kodaslide Highlux III Projector



Kodaslide Projector, Master Model



Kodaslide Table Viewer, 4X

### For a modest budget

At \$26.10, the Kodaslide Merit Projector (in rich dark plastic) fits right into a modest budget... and the value outweighs the cost. The Merit takes a 150-watt lamp; but, because the optical system uses the light efficiently, directing it through the *Lumenized f/3.5* lens instead of bottling it up in the lamp house, screen brilliance is ample for average home use. Scientifically designed

ventilation keeps slides safe. The exclusive top-slot slide feed prevents side-to-side jarring, eliminates unintentional repeats, and does away with the need of reaching across the projector to change slides.

The Kodaslide Carry Case, \$7.50, is ideal for protecting and carrying the Merit. It also fits the Kodaslide Highlux II (see below).

### For a moderate budget

For \$36.50, only about \$10 more, you move up to the Kodaslide Highlux II Projector. Similar to the Merit in outward appearance, it contains an advanced optical system which takes full advantage of its 200-watt lamp. Heat-absorbing glass, the highest grade obtainable, provides extra slide protection. Two *Lumenized* condenser lenses, an alumi-

nized glass reflector, and a Projection Ektanon *f/3.5 Lumenized* lens assure brilliant pictures with maximum color purity. Later, for \$19.20 and \$2.59, you can add a Kodaslide Highlux Blower Case and 300-watt lamp—which makes your Highlux II the equal of a Highlux III. Blower Case has the same blower as the Highlux III.

### For more liberal budgets

For \$56.50 you can move, in one step, up to the Kodaslide Highlux III, complete with 300-watt lamp, *Lumenized* optical system, and blower base (which also includes a carrying case). The quiet blower forces cooling air through a three-way channel to *both* sides of the slide and to the lamp house, protecting slides even during long-continued projection.

And if you're going to show your slides to very large groups, invest in the professional-quality Kodaslide Projector, Master Model. With a choice of 5- and 7½-inch lenses, it serves you well in the largest auditoriums—and equally well at home. Accepts 300- to 1000-watt lamps. \$169 to \$246, depending on lens. Carrying Case, \$50.

Special needs may require that you have a table viewer—instead of or in addition to a projector—for intimate showings to small

groups, or for editing your slides for more formal projection.

Kodaslide Table Viewers combine projector and screen in one compact, ready-to-use unit. The black Kodak Dayview Screen shows your slides enlarged, with brilliant color, deep blacks and sparkling whites—even in a fully lighted room.

For a modest budget, there's the Kodaslide Table Viewer, 4X, at \$49.50. For a larger budget, the Kodaslide Table Viewer, Model A, offers a larger image size and a plunger-type changer with hopper for 75 cardboard or 30 double-glass slides. \$97.50.

No matter what your budget, you'll be happier if your slides are kept in order. For a real bargain in filing, see the \$1.25 Kodaslide Flexo File; it holds 360 cardboard slides, and accepts 2x2 or stereo with equal ease.



# a balanced outfit

## 3. The Enlarger...

Until you've made your first enlargement—watched one of your own pictures come up in the developer, big, dramatic, just as you want it—you haven't tasted the full excitement of photography.

The thrill is the same, whether your laboratory is a darkened kitchen, or an air-conditioned retreat built to order. This is where creative satisfaction really begins; and no outfit is complete without a good enlarger.

The enlarger you choose should be as good as your budget allows. It should be the best in its price class. Optically, it should be as good as your camera; if the enlarger lens can't make sharp prints

from a sharp negative, what's the use of having a good camera lens? Mechanically, it should be sturdy, well-built, easy to manipulate. Its illumination system should be modern—a safe, cool-running, low-wattage, integrating-sphere system which provides ample visual and actinic contrast, and minimizes negative grain.

In selecting, you should look to the future. If your budget allows, an advanced enlarger such as the Kodak Fluorolite, with interchangeable lenses, perspective controls, and numerous accessory uses, is the most satisfying investment. Darkroom work has a way of expanding your horizon, raising your goals—and the more versatile equipment does a better job of satisfying your creative demands. The higher initial price is soon wiped out by the record of superior achievement.



**For a modest budget**

Only \$57.50 will put a Kodak Hobbyist Enlarger in your darkroom—complete with 89mm. Kodak Enlarging Ektanon Lens *f*/6.3, ready to use. This excellent basic enlarger, at a rock-bottom price for good optical and mechanical

quality, is designed for straightforward enlarging of high quality. It provides the essentials, without sacrificing performance; and keeps your investment low.

The integrating-sphere illuminating system is identical to that used in the lamp house of the advanced Kodak Fluorolite Enlarger. It provides safe "cold" light, with excellent contrast for focusing, excellent actinic contrast for print quality, excellent printing speed. The convenient rotating glassless negative carriers are the same as in the Fluorolite. The column permits enlargements from 1.4 to 7 diameters. Lens has click stops.

The Hobbyist is a "store-away" enlarger; spin four wing-nuts, and you lift the head and column off the base-board, for compact storage. It accepts negatives from 24x36mm. up to 2 1/4x3 1/4 inches, and the price includes one rotary negative carrier of the size you choose. Where thrift and a good basic enlarger are essential—this is the instrument to choose.

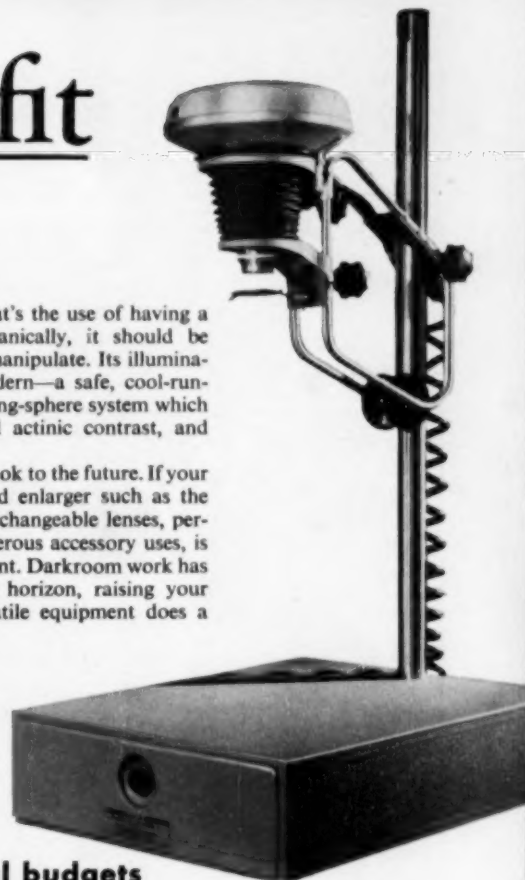
**A final word.** Good photographic equipment, soundly designed and properly made, is an investment—not an expenditure. Select it carefully, and it will give you many years of reliable, satisfying service. The values it yields—in pleasure, in personal

**For moderate and more liberal budgets**

At \$99.50 (less lens), the Kodak Fluorolite Enlarger provides every technical facility the expert printmaker requires. But it provides even more; it is the key unit in a system of accessories which permit the Fluorolite to be used as a copying camera, movie titling stand, photomicrographic camera, small-specimen camera—and even a view camera, with swinging and rotating back, for outdoor and studio work!

Examine it first as an enlarger. Note the long bellows, which permits use with a variety of lenses, for enlargement from negatives 24x36mm. to 2 1/4x3 1/4. Note the heavy steel column and rigid trapezoidal bar-frame brackets, which provide great steadiness without excessive weight. Note the combination of spring counterbalance and large elevating and focusing controls—these permit easy simultaneous manipulation of elevation and focus, for the speed of auto-focusing plus the precision of visual setting.

Note that the negative platform tilts; this, with the rotating negative carrier, permits correction of perspective distortion in *all* planes. Note that the head



can be swung to put any part of the negative in the center of the easel—and can be swung entirely around, to project big blow-ups to the floor!

Note also the deep all-metal paper-cabinet base, that keeps enlarging paper right at your fingertips; and the neat, heavy, self-coiling cord, with all connections safely and permanently made at the factory. And when you try the Fluorolite at your Kodak dealer's, feel the coolness of the integrating-sphere lamp house, and note that it is safely light-tight.

Let your dealer also show you the superb lenses available for the Fluorolite—Kodak Enlarging Ektar Lenses *f*/4.5, 2-, 3-, and 4-inch, \$44.30 to \$49.90, and Kodak Enlarging Ektanon Lenses *f*/4.5, 50mm., 3-, and 4-inch, \$14 to \$29.20. And discuss with him the accessory units that adapt this enlarger for a wide range of specialized photographic work. You'll readily see that, if your budget permits a more versatile enlarger than the Kodak Hobbyist, the Kodak Fluorolite is the one.

satisfaction, in solid achievement—cannot readily be measured in dollars. But the dollars you invest can properly be divided by all those years of pleasure—to yield an annual "cost" that is very small indeed.

Prices include Federal Tax where applicable and are subject to change without notice.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

**Kodak**  
TRADE-MARK



# Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



A picture is worth ten-thousand words, so the philosopher said. So we are presenting a picture of our PD Officers and Directors so you may know them at the Los Angeles Convention.

This composite of the PD gang is the fine work of Jim Johnson, Director of the Portfolio of Portfolios.

As I sit here and look at the pictures of these photographers who are devoting their time and energy toward making the PD of more value to each one of you members, I know that when they say they are Directors, or Officers, or Associate Editors in the best PSA division, they mean they are devoting most of their spare time to PSA and PD.

For each person who works for PSA and PD does it as a labor of love. None of the Officers, Directors, or Associate Editors receives any compensation for their work—other than that which comes from knowing they have done a good job.

So—let us salute the hard workers of PD—the Officers, Directors and Associate Editors. —STELLA JENKS, APSA, Editor

to hear, one which exploits his ideas, while the rest of us will pick our own tune.

We are all "Pictorialists" in the bare essentials of the definition. The "Moderns", the "Contemporaries", the "Abstractionists"—all of us do things in the darkroom which pertain to pictures. The only difference is the subject of our effort and the specific way we treat it.

The world we live in is big enough for all and is still free enough here in America so that we can make the kind of pictures we ourselves like.

So to me the answer to our question (Is It Dying?) is simple—pictorialism will never die—not as long as there is a serious camera worker still alive.

## Are You Alive?

If you are one of these *alive* photographers, why not join an activity that will really make you grow. The international program is growing fast and we need new state-side members. There are some people (alive to say the least) in some of our foreign countries that are working up new portfolios. It's an excellent chance to exchange prints, ideas and just get new friends. If you are interested, write Col. Charles J. Perry, Director.



MISS EVELYN ROBBINS, Associate Editor

## Random Thoughts

By ELMER R. CHRISTIE, Hon. PSA, APSA  
Director—PSA American Portfolios

### Portfolio Medal Awards

The other day a letter was received from a chap who said that he had recently had his first print hung in an International Salon, and he felt that he should join a Portfolio and thus get a Portfolio Medal immediately. He certainly had missed the boat for he had waited too long.

For the benefit of the many who are not familiar with the Portfolio medal awards, the requirements are as follows: If you have NEVER had a print of any kind accepted and hung in a recognized International Salon, you are eligible to compete for the PSA Pictorial Portfolio Medal Award.

To receive one of the Medals you must also be a member of a PICTORIAL Portfolio. When you get your first acceptance in a recognized International Salon, the print accepted and hung must be one that had previously traveled or is now traveling in a PICTORIAL Portfolio PRIOR to its acceptance by a recognized International Salon. That is all there is to it.



STANLEY D. BORN, Associate Editor

## Is It Dying?

It has been asked in some of our portfolios, *Is Pictorialism dead?* Let's study the question first for a second and see what is being asked. If you will go to the answer books, Mr. Webster, Mr. Standard, Mr. Funk etc, you will find that "pictorial" means *pertaining to pictures*.

The arguments that you find in the press and photo magazines of today have the same old "tune" that has been played since Fox-Talbot made his first print. All these tunes are played for the specific ear of the listener and not the rest of us. If he is a "Modernist", he will pick the tune he wants

We still have medals to be awarded, so, if you are eligible, get busy and see if you can win one of these coveted medals. This is not the only recognition that you will get, for when all of the 100 medals have been awarded, the 100 winning prints will then be judged by a top flight jury. The print that is selected as the top print in the one hundred, will secure for its maker the Booth Tarkington Gold Medal Award. The medal is a beauty, I can assure you, and one that the winner will cherish.

After that, the 100 winning prints will be broken up into four travelling shows of 25 prints each that will travel the country.

### Medal Award Winners

Writing of the Portfolio Medal Award brings up another subject that ties in with it. It has been our practice from time to time to publish in the Journal a reproduction of the winning prints along with story behind the print.

To do this, we must have the cooperation of the Medal winners, and, I am sorry to say, many have failed to come thru with this information. So, as a Medal winner, if you have not sent in your 8" x 10" glossy, along with technical data and the story behind the picture, please get it in. It is needed badly for the Journal as I now have both Evelyn Robbins and Stella Jenks on my neck asking me to get these prints and stories in for use in the Journal.

### Chirps From The Robbins

This month you will no doubt miss the "Comments by Commentators" article, and I'm afraid I owe an apology to the particular Commentator whose article I've held up in order to make room for the following.

I'm quite sure that when the Commentator reads this little article he will forgive me, because it very richly deserves to be printed. Congratulations, JAMIPSA!

Incidentally, the big PSA Convention in Los Angeles is just one month from now. Will I meet you in the Pictorial Division Room? Make your plans NOW!

### Comments By A "Non-Commentator"

By JAMIPSA

(Just another member in PSA)

Some time ago, I read in one of our many magazines, an interesting advertisement, stating that my picture could be commented upon, analyzed and a sample, full salon size print made for me for the sum of \$25.

It was a genuine, legitimate advertisement and I think if I could have afforded it, I would have used this service often. Goodness knows, I need it.

I am leading up to this: Every month we members of PSA are entitled to send pictures to our Picture of the Month Contests. By doing so we accumulate points toward a grand slam at the end of the year. (This year we'll have prizes, also). If we are fortunate enough to have one or more efforts selected, we win even more points. Regardless, we win a point for every picture submitted, and our points are credited to each Portfolio we belong to.

I send pictures every month if humanly possible. I like to win points, but it's not

particularly for that, but because my prints are always returned with a little card signed "JOHN". On this little card is a brief, sensible comment and analysis of my returned prints. The total cost to me is the TWO WAY POSTAGE ONLY. At the rate of the above advertisement, I receive every month about a hundred dollars worth of professional and expert criticism for the cost of some postage stamps.

As to the value of the comment, I would like to say here and now, that when I reprint the 8 x 10's salon size, following the criticism I receive, I have much better luck in the salons with them. We are all at heart bargain hunters, so where can you find a better photographic bargain than this Picture of the Month?

I also agree that the Portfolio Commentators should send their 8 by 10's to the Picture of the Month. Don't try to sit back on your "Past Awards" boys. Your points count just as much as ours!

## INTERNATIONAL CLUB PRINT COMPETITION

DR. GRANT M. HAINT, Associate Editor

The April judging of the Competition attracted 303 prints from 76 clubs in both Class A and Class B. A number of entries, unfortunately, arrived too late for the judging which was held on April 21, 1953, and was again supervised by the Baltimore Camera Club. This was the last of the four contests handled by this active group who have worked very hard to improve the standards of the Competition and to maintain a consistent, high level of judging. It is hoped that another camera club, either a participant in the Competition or not, will agree to handle the first four judgments of 1953-54 season and to continue the fine work of the Baltimore Camera Club.

The April jury as originally announced included A. Aubrey Bodine, FPSA, outstandingly successful competitor in photographic exhibitions and competitions for 25 years; Charles E. Emery, APSA, prominent salon judge and exhibitor for over 10 years; and Edward L. Bafford, APSA, successful exhibitor for over 20 years and an expert on bromoils. However, on the night of the judging, Mr. Emery could not be present so Robert V. George, a three star exhibitor and Vice-President of the Baltimore C. C., served as a capable alternate.

Vernon N. Kislung, President of the Baltimore C. C., reported the selection of the prize-winning prints as follows:

"In Class A, four prints carried a top score of thirty points. At the end of the judging by score sheets, the judges spent considerable time discussing those four prints in an effort to break the tie. They finally selected, "Family Portrait-Blue Ridge Style" by Jack Stolp, Kodak C. C., for first prize. Second place went to "Tempest" by Louis Van Puyenbroeck, Green Briar C. C., and "Favoring Wind" by John T. Sipes, Kodak C. C., took the third award. The other 30 point print was "Handiwork of the Elements" by Bill Wasson, Oakland C. C. and it received the top honorable mention.

"In Class B the winning print scoring 29

points was "No Panes" by William Loff, Hollywood C. C. and in second place with 28 points was "Angel In The House" by Richard B. Hunt, Stamford C. C. Three prints had 27 points and the judges broke the tie after due consideration and awarded third prize to "Sunrise" by John Bengel, Teaneck C. C. with the other fine prints "Traffic Jam" by Dennis Simonetti, Teaneck C. C., and "Inquisitive Youth" by Harry F. Noah, Dyckman C. C. taking the top honorable mention awards."

In Class A the Kodak Camera Club (Rochester, N.Y.) and the Oakland Camera Club (California) tied for top honors with scores of 107 points each while the Teaneck Camera Club (Teaneck, N.J.) topped all the Class B clubs with 95 points. However, the Photographic Guild of Detroit, for the fourth time, continued to lead all Class A clubs in the total points scored, although the margin over the second place Kodak C. C. has been reduced to 5 points. The Dyckman Camera Club (New York City) leads Class B by 14 points over the Hollywood Camera Club.

With only the final judging yet to be held, the relative standings of all the clubs are as follows:

Class A	Apr. Tot
Photographic Guild of Detroit	92 438
Kodak Camera Club (Rochester)	107 433
Lawson C. C. (Chicago)	98 418
Manhattan C. C. (New York City)	98 408
Queen City Pict. (Cincinnati)	95 383
Green Briar C. C. (Chicago)	91 379
Oakland Camera Club (Calif.)	107 370
St. Louis Camera Club (Missouri)	96 363
Cosmopolitan C. C. (Portsmouth, Va.)	85 352
Academy of Science & Art (Pittsburgh)	84 350
Science Museum Photo Club (Kenmore, NY)	78 347
Tiro de Los Padres (Haleyton, Calif.)	91 347
Western Reserve Pict. (Cleveland)	87 340
Photo Pictorialist of Milwaukee	94 339
Blackhawk Camera Club (Iowa)	73 328
Bartlesville C. C. (Oklahoma)	73 325
San Luis Obispo (Calif.)	75 312
Shorewood Camera Club (Milwaukee)	62 305
Oklahoma Camera Club (Oklahoma City)	61 303
Albany Camera Club (New York)	67 297
Endicott Camera Club (New York)	74 295
Delta Camera Club (New Orleans, La.)	84 287
Orleans Camera Club (New Orleans, La.)	55 283
Oswego Camera Club (New York)	65 275
Fort Dearborn-Chicago Camera Club	68 269
Grosse Point Camera Club (Michigan)	70 262
Niagara Falls Camera Club (New York)	55 254
Germanatown Photo Soc. (Philadelphia)	... 235
Jackson Park Camera Club (Chicago)	63 231
Berkeley Camera Club (Calif.)	62 221
Venango Camera Club (Franklin, Pa.)	70 215
Springfield Photo Soc. (Wilbraham, Mass.)	... 206

Class B	Apr. Tot
Dyckman Camera Club (New York City)	91 410
Hollywood Camera Club (Calif.)	86 396
Stanford Camera Club (Conn.)	88 390
Teaneck Camera Club (New Jersey)	95 351
Palo Alto Camera Club (Calif.)	61 338
Flint Camera Club (Michigan)	89 324
Tripoli Camera Club (Dayton, Ohio)	73 311
Equitable Life C. C. (New York City)	63 302
YMCA Camera Guild (Erie, Pa.)	75 297
Mid-South Camera Club (Memphis)	70 293
Lens and Shutter Club (Riverside, Calif.)	65 292
Prescott Camera Club (Arizona)	78 292
Oakland Photographic Forum	70 289
Ft. Steuben Camera Club (Ohio)	60 287
Woodland Camera Forum (Calif.)	53 283
Omaha Camera Club (Neb.)	70 281
Jackson Photo Society (Miss.)	58 277
Plainfield Camera Club (New Jersey)	68 269
Wyandotte C. C. (Kansas City, Kansas)	72 269
Spokane Camera Club (Washington)	46 266
Maywood Camera Club (New Jersey)	66 265
Boise Photo Society (Idaho)	64 264
Clairton Camera Club (Pa.)	63 264
Saranac Lake Camera Club (New York)	48 263
Bremerton Camera Club (Washington)	62 258
Bacon Camera Club (Rochester)	57 255



The fifth and final Competition judging will be held on Tuesday, August 4, at the PSA National Convention in Los Angeles and the "Print-of-the-Year" selection will be made the next day. Both judgments will be handled by the Lens and Shutter Camera Club (San Bernardino) in conjunction with the Wind and Sun Council of Camera Clubs. All prints should reach Mr. W. L. Coleman, 1196, "E" Street, San Bernardino, California before July 20. Don't fail to attend this all-star PD program feature at the Convention!

Atlantic Camera Club (Canal Zone)	72	254
Fine Arts Camera Club (Indiana)	75	254
Tucson Camera Club (Arizona)	45	253
J & L Camera Club (Pittsburgh)	53	246
Bohler City Camera Club (Nevada)	62	235
Erie Photo Society (Pa.)	63	236
Sioux Falls Camera Club (S. Dakota)	46	236
Richmond Viewfinders (Calif.)	69	235
Philadelphia Lens Guild	54	231
Keene Camera Club (N. H.)	56	229
Euclid Camera Club (Cleveland)	50	227
Sparta Camera Club (Ossining, N. Y.)	...	221
Geneva Camera Club (New York)	47	215
Providence Eng. Society C. C. (R. I.)	70	208
Stillwater Camera Club (Oklahoma)	...	208
S.C. Camera Club (Rochester, N. Y.)	61	207
Valley Camera Club (British Columbia)	44	198
North Iowa Camera Club (Mason City)	49	192
China Lake Photo. Soc. (Calif.)	67	191
Falmouth Camera Club (Mass.)	...	188
Cairo Camera Club (Illinois)	63	186
Flathead Camera Club (Montana)	...	184
Southern Ohio Camera Club (Cincinnati)	...	173
Camera Art Club (Grand Rapids, Mich.)	...	171
Catawba Camera Club (S. Carolina)	...	170
Yorktonne Photo. Society (York, Pa.)	...	156
Independence Camera Club (Mo.)	...	147
Ogden Camera Club (Utah)	44	145
Y Camera Club (Watertown, N. Y.)	...	135
Great Falls Camera Club (Mont.)	...	115
Graphic Workshop of Michigan (Detroit)	...	100
La Mesa Camera Club (Calif.)	...	78
Hot Springs Camera Club (Ark.)	...	74
Camera Club of Richmond	67	67



V. E. SHIMANSKI, Associate Editor

To most photographers the summer months mean vacations and picture taking time. But there is a group of photographers who must spend a good part of their summer in worry and hard work. These are the poor guys and gals we elected to serve as our camera club officers during the coming season. It is their responsibility to book interesting program material so that you and I may be assured of a 'three-ring-circus' at each meeting.

To the above group we dedicate this month's column, and to aid them in planning interesting programs we offer the services of the International Exhibits activity. Through this service your club may receive outstanding print exhibits from the following countries—Australia, China, Holland, India, Italy, Japan, Mexico, Sweden and Switzerland. Your club may book two of these exhibits per year and we assure you that these print shows will provide your club with a most interesting program.

Scheduling of these exhibits is now under the direction of Mr. Orlin Gollnick, 354 South 23rd. St., La Crosse, Wisconsin. We will start setting up the schedules in August, and we will fill the requests on the basis of 'first come-first served'. So sit right down and drop Orlin a letter this very evening.

We wish to gratefully acknowledge receipt of prints for International Exhibits exchange from the following contributors during the past month. Philip Jennings, Mrs. Margaret Hart, DeWitt Bishop, Grant Duggins, FPSA, J. A. Griesemer, Donald K. Mereen, Lester J. Krebs, Rolland R. Roup, Louis Van Puijenbroeck, Eugenia Buxton, APSA, S. W. Riley, John Mardesich, W. V. Sminkey, Mrs. Sylvia Sminkey, Stanley D. Sohl, Dan Stewart, Dr. Max Thorek, Hon. PSA, Thomas Uzzell, H. W. Wagner, FPSA, Jack Wright, FPSA, Elmer Lew, Clarence Heagy, H. Christenson, George Kinkade, APSA.



A. LUNNE PARCHALL, Associate Editor

#### Credit Where Credit Is Due

There is nothing new under the sun, it is said, and we can well believe it, for a number of activities that have been made available for P.D. camera clubs in recent years were previously started elsewhere and then transferred.

The "Instruction Print Sets", announced in this column last July, is one of these. This activity was started by H. J. Johnson, FPSA, and the Camera Clubs Committee, and handled by that committee from 1949 until its transfer to the Pictorial Division.

The name of the activity has now been changed from "Instruction Print Sets" to "Salon Print Sets" and Raymond S. Cannon of El Paso, Texas, is the Director in charge of distribution.

If, in the future, we fail sometimes to give credit where it is due, you must charge it off to ignorance. We certainly have no desire to withhold credit to any individual or group.

#### American Exhibits

This month, we have a new man to introduce as Director of American Exhibits. He is Robert M. Keith of Chicago.

Fred Fix who handled this department so capably for a number of years is taking over another PSA assignment and Mr. Keith will take over the work at once. Mr. Keith's address is 6230 Ingleside Ave., Chicago 37, Illinois.

In the last letter that Fred wrote us, he called attention to a new exhibit: a set of thirty-five prints made up mostly of Mexican scenes by the late Gordon C. Abbott, FPSA. This is a very fine exhibit by a great photographer and should be in great demand.

The Syracuse Camera Club, and the Omaha Camera Club shows also have a few open dates.

#### Camera Club Print Circuits

George Munz reported, in March, that Circuit 53-B was on the road. Doris Martha Weber, FPSA, is the commentator and the eight clubs participating are: Poughkeepsie Camera Club, Barberton Camera Club, Sioux Falls Camera Club, Spokane Valley Camera Club, Film Pack Camera Club, Sand and Sage Camera Club, Channel City Camera Club, and Cactus Camera Club.

Circuit 53-C has Earl W. Brown, FPSA, of Detroit as commentator, and the following clubs are taking part: Glens Falls Camera Club, Equitable Camera Club, Broadway Camera Guild, Denver Photo Society, Photographic Print Society, Oceanside Camera Club, Redwood Camera Club, and Cactus Camera Club.

New circuits are always being formed and there is always room for more clubs.

When sending in prints see that the name of the maker, the title of the print, and the name of the club appear on the back of each card. Do not use cut-out mounts; they are almost sure to come apart during transit, and they add undesirable weight. Use only plain 16 x 20 cards.

George Munz, Director of the activity, has this to add: "One other thing I notice is that a few of the clubs send two or three prints from the same maker. I feel it would be better for the club if prints from three different members were sent in."

#### HIGHLIGHTS FROM THE PORTRAIT PORTFOLIOS

FREDERICK CALVERT, Associate Editor

Another "Beginners" Portrait Portfolio under the able guidance of Maurice H. Louis, APSA as Commentator is now on the road. This group has a lot in store for them. They will meet many new friends and learn a lot about making a good portrait.

Portrait Photography is a very interesting subject with many challenges, as each sitting is a new problem. By joining a folio you will have the other members help to solve your problem as well as the Commentators, who are experts on posing, lighting and getting good print quality. Our Commentators are the best. We have teachers, Master Photographers and top notch salon exhibitors in our group.

So why not join a Portrait Portfolio and take more advantage of what your PSA has to offer? We have advanced folios, intermediate folios, and beginners folios. We can and will start another beginner's folio anytime we have enough members. For more information drop me a card to 28 E. 4th St. Chester, Pa.

In the folios there is a Note Book for the members to tell a little about themselves. We get some humor from time to time. One of the members gave his age as "bifocals", another said, is married seven years to a girl, another has two daughters, both girls. We have a little fun as you can see, in addition to a lot of serious portraiture. Why not join us?

The address of Stella Jenks, APSA, is now 6 N. Michigan Ave., Chicago 2, Ill.





## ANOTHER LEICA FIRST!

### THE REVOLUTIONARY, NEW SUMMICRON 50 mm f/2 LENS

E. Leitz, Inc., announces with pride the new and radically different Leica lens—the Summicron 50 mm f/2.

The Summicron employs a new type of glass, and an optical design which achieves the highest degree of correction ever attained in a high-speed lens.

The Summicron is a seven glass element lens incorporating a radical new design principle and utilizing newly developed high refractive optical glass combined with air lenses of a special shape

and effect. This makes possible a degree of correction found in no other lens.

At full aperture the Summicron produces a brilliant and an even image over the entire field. Optimum image quality is reached at the relatively large f/4 stop. Resolution is extremely high in both color and black-and-white photography.

More compact than the Summitar, standard Leica lens since 1939, the Summicron has click stops on the diaphragm adjusting ring which enable you to "hear" changes of settings.

See the magnificent new Summicron at your franchised dealer's now.

*Leica*

**E. LEITZ, INC.**, 468 Fourth Ave., New York 16, N. Y.  
Leica cameras and accessories • Binoculars • Microscopes

# PSA COLOR DIVISION

MRS. BLANCHE KOLARIK, APSA  
P. O. Box 52, Apache Junction, Ariz.

## Convention Note

One of the most interesting highlights of the PSA National Convention to be held in Los Angeles, California, Aug. 2 to 8, 1953, will be something entirely new to almost everyone who attends, when Color Division of PSA holds its annual get-together.

Imagine a true Western Open-pit Barbeque under a Western Sky, in a typical Western Setting, where you can sit around a campfire watching top-grade Western Steers as they roast over the colorful flames. What a fitting climax to a wonderful day in Corriganville, the West's most famous Western Movie Set.

Don't miss this unique experience. Make your reservations NOW. Tickets \$2.25 per plate. Send all reservations to Vella L. Finne, Ch. C. D. Barbeque, 1827 East Fourth St., Long Beach 12, California.

## New Address for Karl Baumgaertel

If you have slides for the CD Hospital Slides Project, the new address for Karl Baumgaertel, APSA (to whom the slides should be sent), is 623 19th Avenue, San Francisco, Calif.

## A. C. Klein, APSA

A. C. Klein, APSA, who died of cancer on April 17th, was active in behalf of PSA and

Next, you pick out (from our box which appears elsewhere in this issue) the shows you'd like to have. You indicate your first, second and third choice so that we can follow your desires insofar as previous bookings make it possible.

Of course you give us several dates on which you can use the show or shows of your choice. And you should request the lectures at least sixty days in advance of your showing date. Less time than that scarcely permits us to schedule one of these popular shows in to you, to confirm it to you, and then to get the information into the circuit where the program may be so that it can get to you in time.

Incidentally, the program will normally reach you several days in advance of your showing date which gives you an opportunity to review it before showing it to your club.

Up to this point you'd selected the lectures you wish to see, and have indicated your dates. You've a check for \$25 (plus an extra \$5 for each lecture over one) made out to the Photographic Society of America. Wot now?

Well, since we assume you've never before used our lectures, you send your check and the list of lectures and dates to Wm. McClanahan, Box 587, Lake Charles, La.

Mac is Director of Distribution, and he will turn your request over to the distributor nearest you for further handling. You usually hear back within four or five days from the distributor who sends you a confirmation card showing exactly what date you'll have what lecture, and he will indicate whether he will send it to you direct, or whether it will come from some other club which will be using it ahead of your group.

Within the very near future a practice tape will be packed with all lectures. It gives you detailed instructions on handling the lecture you have, and will give you more information about the other lectures in the series.

Since experience proves that the shows are extremely well received, and that each club generally will eventually use most of the programs available, your deposit is not returned automatically. It will be held by PSA until we hear from you, either with another \$5 check indicating you want another of the lectures, or we hear from you

## Coming Color Exhibitions

HARTFORD, Aug. 5-19, deadline July 14. Four slides, \$1. Forms: Raymond LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.

TULSA, Oct. 5-6, deadline Sept. 19. Four slides, \$1. Forms: Ruth Canaday, 1779 S. Victor, Tulsa 4, Okla.

LUXEMBOURG, Oct. 13-20, deadline Sept. 26. Four slides, \$1. Forms: Rene Jenigen, 50 rue F. de Blochhausen, Luxembourg Grand Duchy.

CHICAGO, Nov. 7-15, deadline Oct. 19. Four slides (up to 3 1/4 x 4), \$1. Forms: Erik Sorensen, 3836 Roscoe St., Chicago 18, Ill.

the Color Division the night before his death.

Although in great discomfort, he asked another PSA member to come out to his home in the evening and went over the routine of handling the PSA-CD Instruction Sets. He asked only that they be "taken for a couple of weeks."

He passed away the next afternoon.

His devotion to CD, PSA and photography will serve as an inspiration to all of us.

to the effect that your deposit should be returned immediately.

Simple, isn't it?

## RECORDED LECTURES

Wm. G. McClanahan,  
922 Ryan St.,  
Lake Charles, La.

In spite of the fact that the Recorded Lectures Program has been a vital part of the PSA for several years, the Director of Distribution regularly receives letters which start off "Will you please tell me what the RL program is..." or "How does my club go about securing one of the lectures?"

To dispell any doubts about what the program is, and to indicate how simple it is to secure a booking, this entire column is dedicated to booking procedures.

First, let us point out again that the Recorded Lectures are just what the name implies. They are lectures (some instructive, some informative, some bringing you new and novel ideas), running just about an hour in length. Each lecture has been recorded on tape, and is accompanied by 2x2 slides which can be handled in any standard slide projector (excepting Oelman's special!). Some of the slides are black and white, others are on Kodachrome. Any tape recorder which can be run at the standard 3 1/2 speed will handle the tapes.

Why go to the trouble of putting these lectures on tape? Well, few clubs, especially those small ones located far from metropolitan areas, can afford the travel expenses and fees of capable lecturers. So, instead of a couple hundred bucks and the trouble of making innumerable arrangements, the club can get the same thing for five bucks and a few pennies postage.

How does your club go about getting a Show? That's one of the easiest things in PSA!

First you dig up \$25. (\$5 of that amount becomes your fee for the first show you receive. The other \$20 is your deposit to assure us that our valuable tapes and slides will be properly cared for and will be returned without delay.)

## PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

- No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.
  - No. 2. Commentary on Recognized Salon Prints by Morris Gurrie.
  - No. 3. Outdoor Photography by D. Ward Pease, FPSA.
  - No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.
  - No. 5. New Prints for Old by Barbara Green, FPSA.
  - No. 6. Comments on 100 Prints from the PSA Permanent Print Collection, by J. Elwood Armstrong, FPSA.
  - No. 7. Abstracts, by Sewell Peaslee Wright.
- SPECIAL Photography of the Nude by P. H. Oelman, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

For all programs except the SPECIAL, new "customers" should write: Wm. G. McClanahan, 922 Ryan St., Lake Charles, La. Old customers still write their area distributors.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

# PSA NATURE DIVISION

WILLARD H. FARR, APSA  
6024 Dakin St., Chicago 34, Ill.

## Brookfield Zoo Contest

The Chicago Nature Camera Club and the Chicago Zoological Society announce the 1953 7th Annual International Zoo Photo Contest and Exhibit. There are two divisions, black and white prints and color transparencies, with the following prizes for each division; first prize \$50.00, second prize \$25.00, third prize \$10.00, twenty honorable mentions, \$5.00 each. Any or all of these prizes will be doubled in amount if the print or transparency was made in the Chicago Zoological Park, Brookfield, Ill. Subject matter must be any wild animal (mammal, bird or reptile) resident of any recognized zoo in the world. Prints must be no smaller than 8" x 10" and be mounted on 16" by 20" cardboard. (Entrants from foreign countries may submit prints unmounted.) Deadline for entries is September 15, 1953. The exhibit will be held at the Chicago Zoological Park from October 1st to November 1st, 1953. Entry blanks may be secured by writing Photo Contest, Chicago Zoological Park, Brookfield, Illinois, U. S. A.

## Milkweed and the Bee

The subject of the friendly relationship between insect life and plant life is an old but fascinating story. The various and ingenious schemes employed by flowers to lure the right insect and exclude undesirables may sometimes sound fantastic, but nevertheless are true.

The botanist studies these phenomena from one viewpoint and the entomologist from another, but the nature photographer finds subject matter in both fields.

Sometimes we find instances where the plant turns villain at the expense of the insect, and this, like "man bites dog", makes news. The most notorious examples of this form of piracy are found in the Venus Fly

Trap, Pitcher Plant and Sundew (See the National Geographic, May 1953, pp. 625, 628 and 629). These plants deliberately lure insects for the express purpose of feeding upon them. Fortunately for the insect population, such plants are neither common nor plentiful.

Altho the chances of catching any of the above insectivores in action with your camera are rather remote, here is another type of villainy which is so common that you may observe it with little difficulty, and even photograph it in action.

The common Milkweed has a fiendish habit of trapping friendly bees and torturing them to death. The Milkweed flower is a purple color (the favorite color of the honey bee), has an attractive odor and a desirable brand of nectar, all of which add up to make it a favorite rendezvous for bees. But there is an Ethiopian in the woodpile! The Milkweed flower is constructed a little differently from any other flower on earth.

In the peculiar mechanism which the Milkweed has developed for adapting itself for insect pollination, the pollen sacks are in pairs, attached to a wishbone-like yoke. As the bee scrambles over the flower, some of these "wishbones" catch on the claws of her legs, and she obligingly carries them on to the next flower, where they perform the desired function of cross-pollination. At least, that is the way the system works when the flower is fully mature!

The catch is, that the Milkweed flower develops its color and scent *before* its anthers are mature. In this stage, they are anchored so that they will not pull loose. The ill-fated bee visits the flower, her legs become hooked in one or more of these immature wishbones and they refuse to let loose. I have seen bees with as many as four of their legs caught thus in the same flower. The bee struggles helplessly, and finally dies

from exhaustion and starvation, with an abundant supply of food all around it.

The nature photographer can take advantage of this phenomenon to get some good closeups of bees. If you are taking movies, you can select your victim and get scenes of the unfortunate bee struggling in the unrelenting grip of the fiendish flower. Or, if you are taking stills (either black and white or color), you can select a bee and flower combination in which the bee has quit struggling and take all the closeups you want at your leisure. If the day is windy, the sun not right or the specimen not in a favorable position, you will be better off to take the specimen home and shoot it indoors by artificial light.

One precaution to which I should call attention here is, to catch the Milkweed flowers in the right stage of development. If you wait too long, and arrive when the blossoms are mature, you will see bees arriving, stumbling around over the flowers, accumulating wishbones on their legs, but eventually flying merrily and safely on their way.—W. H. FARR.

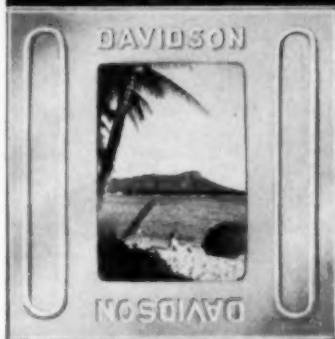
## Nature Booklets

A leaflet describing and illustrating three new booklets on nature photography: Nature Photography with the Miniature Camera, Nature Photography with High Speed Flash and Stepping Stones Across the Pacific is offered Journal readers by the Exakta Camera Company, 46 W. 29th St., New York 1.

## BEST FOR 35mm SLIDES



The All-New Davidson  
Metal Slide Binders



2x2  
Slides  
For  
35mm  
Pictures

★  
Patented

★  
Actual  
Size

## SLIDES MADE IN HALF THE TIME

- 3 Quick Steps
1. Pull binder apart.
  2. Insert picture between the 2 pieces of micro glass.
  3. Slide it together.

## All the Features you've wanted

- ★ EASY TO MOUNT—insert film, slide together.
- ★ DURABLE—metal frame can't wear out.
- ★ STANDARD—fits all viewers and projectors.
- ★ PERMANENT—no adhesive to dry out.
- ★ SAFE—glass and metal bind film safe and flat.
- ★ ECONOMICAL—mounts can be used over and over again.
- ★ VALUE—quantity production permits lowest prices.
- ★ TITLING—ample space and strips provided.

PRICES: Box of 20 \$1.55 Box of 50 \$3.65

For sale at photographic counters everywhere

DAVIDSON MANUFACTURING CO.

2223 Ramona Blvd. • West Covina, California



# PSA STEREO DIVISION

L. B. DUNNIGAN, FSG  
519 S. Vermont, Royal Oak, Mich.

## St. Louis Stereo Exhibition—Successful

The jury consisting of Norman Brice (St. Louis), Lloyd R. Koenig (Webster Groves, Missouri) and Frank E. Rice, APSA, (Chicago) selected 169 slides for the St. Louis show. There were more than 100 contributors. Fred C. Kirby, APSA, is Chairman of the St. Louis Exhibition, Jane Shaffer, APSA, Vice Chairman; Irv. Adler was Chairman for the Stereo Committee. The group was so well pleased with the results, that stereo is assured as a regular section of the big St. Louis International which has long featured color slides, black and white and color prints.

## Divisional Competition

Daniel A. Rice of San Francisco was awarded the silver medal in the season's final individual members' competition. His slide "Fishermen Three" placed ahead of 129 others in the contest which attracted entries from 33 members.

Second award went to "Welding Magic" by Victor Pagel, Milwaukee; third to "Rockefeller Center" by Bob Howard, Bloomfield, N. J.; fourth to "Covered Bridge" by John Paul Jensen, Chicago. Judges Robert L. McIntyre, APSA, Julius Wolf and J. H. Hutchinson selected the following for honorable mention: "Church Roof", J. T. Chord, St. Louis; "Regatta Spectators", Lucille V. Kosinske, Chicago; "Low Tide", H. C. Crowell, Winnetka, Ill.; "Snow Framed Fuji," John B. Mengel, Palmyra, Pa.; "Yosemite Falls" and "Daily Poker Game," both by Robert T. O'Brien, Dayton, O.; "Hoover Dam at Night," Henry H. Erskine, Highland Park, Ill.; "Blossom Time," and "Steel Spider Web," both by J. O. Milmo, Pittsburgh.

The year's competitions, under the direction of Fred T. Wiggins, Jr., attracted entries of exceptional quality. They will be resumed in the fall at a date to be announced later.

## What Makes a Good Picture?

Max Sorensen, one of our competent "personalized slide" analysts, recently wrote the following as part of a criticism for a member on the latter's slides:

"Be careful in the use of figures, which have ruined more pictures than they have helped. If exposures include the family, keep them for family consumption and don't send them to exhibitions.

"I think nine of 10 people overexpose their transparencies. Whenever possible use the slower speeds. Stop down and shoot at 1/10 second or slower, even a full second if possible. Most color film is laboratory tested at a fifth second and if you shoot faster you may not allow the light to get down through those three layers of emulsion to bring out proper color balance. Tests I have made have convinced me this is so. Always use a tripod. Use filters judiciously.

"Composition is difficult to describe, but

not difficult to accomplish. The best definition is: arrange the parts of a scene into an harmonious whole. Reduce your picture to simple masses and balance them pleasingly.

"Study your scene through a monochromatic filter which reduces everything to the black and white scale so that brilliant color does not confuse your sense of composition balance. Read Chapter 14, 'Pictures, Free Style' in the book 'This Is Photography', which explains the rule of thirds, dynamic symmetry and the lines of flow suggested by certain letters of the alphabet. Also read Edward B. Kaminski's 'How to Draw, a Logical Approach', which while an art book covers problems in composition a photographer should know."

Mr. Sorensen, who earns his bread-and-butter as a photographer-artist, is one of the most competent stereographers taking part in the SD circuits. What he says should be of help to everyone trying to make better stereo pictures.

## Share the Wealth

Are you interested in exchanging slides with other members on a loan basis? If you are, send your name and address and say what you'd like to see and what you have to offer in return. Such names will be listed here from time to time and you can make exchange arrangements directly with the other member. L. H. Longwell, APSA, 169 Geneva, Elmhurst, Ill., is offering Upper Michigan scenes. Harry B. Fisher, 169 Joralemon, Belleville 9, N. J., has western views, national caves and flower slides.

## Slide Circuit Quotes

It's worth while to make three exposures of scenes containing strong light reflections on water—normal, half normal and twice normal—because the reflections sometimes falsify the meter readings.—E. K. EMSLIE

In stereo we are not looking AT a picture, but INTO the scene as it would appear if we were there. The exposure must show sufficient shadow detail to approximate what our eyes could detect in the original scene. If shadow detail is insufficient, the realism of stereo causes in us a frustration when we are unable to adjust our eyes to see the missing detail.—Bob HOWARD

Many pleasant and interesting scenes are acceptable in stereo without a center of interest, because our eyes can wander around in the picture and examine its many interests. The center-of-interest criticism is often overworked, without the slide's maker understanding what the criticism is about. The center of interest should be one object toward which all leading lines move and it thus dominates the scene.—E. K. EMSLIE

## Stars for Your Eyes

"A marvelous stereo program is assured." That's the closing line of a telegram from Roy Haines, PSA convention stereo program

chairman, received as copy for this month's Journal was being prepared. It closed a listing of highlights that should make the Stereo Division's part in next month's big get-together in Los Angeles one to remember. Many of the attractions were listed in these columns last month, and to those have been added a lecture by Peter Vlahos, of the Motion Picture Research Council, as part of the demonstrations by the combined Stereo, Motion Picture and Technical Divisions; emcee direction by Art Linkletter of the Hollywood stars' showing of their own stereo slides, and the possibility as this is written of Bob Hope acting as emcee of the opening night show. And don't forget the stereo exhibition at the close of the week by Isadore A. Berger, pictorialist par excellence and the only Michigan photographer to hold both FPSA and FRPS, who recently circled the globe with knapsack and Realist. His slides will thrill you, but more important he'll tell you how PSA membership will open the doors of all countries to those who like to travel. He has a story you won't forget.

## Making Films Stick

Harry B. Fisher suggests using Fotoflat to anchor transparencies to masks. Heat is applied to do the binding job as in the case of Eastman mounting tissue. The latter does not work as well, however, Harry reports.

## STEREO DIVISION SERVICES DIRECTORY

**Division Chairman**  
Frank E. Rice, APSA  
228 N. La Salle St., Chicago 1.

**Personalized Slide Analysts**  
Max Sorensen  
1119 E. Andrews, Fresno, Calif.

Paul J. Wolfe, APSA  
124 E. Jefferson, Butler, Pa.

**Slide Circuits**  
L. B. Dunnigan, FSG  
519 S. Vermont, Royal Oak, Mich.

James W. Stover  
The Detroit Times, Detroit 31, Mich.

**Individual Competitions**  
Frederick T. Wiggins, Jr.  
438 Meacham, Park Ridge, Ill.

**Stereo Clubs**  
Earl Krause, FSG  
5706 S. Harper, Chicago 37, Ill.

**Large Size Stereograms**  
Wheeler W. Jennings  
124 Laredo Way, St. Petersburg, Fla.

**Master Mailing List**  
Jack Stelp  
282 Bellehurst Dr., Rochester 17, N. Y.

**Bulletin**  
Frank E. Rice, APSA  
228 N. LaSalle St., Chicago 1, Ill.

**Representative TD Committee**  
J. A. Norling, FPSA  
245 W. 55th St., New York 19, N. Y.

**Stereo Reviews**  
W. C. Miller  
107-23 Monterey St., Queens Village 9, N. Y.

**Convention Stereo Program Chairman**  
Roy Haines  
147 N. Hamilton Dr., Beverly Hills, Calif.

**Stereo Recorded Lectures**  
Robert L. McIntyre, APSA  
1822 Leland Avenue, Chicago 40

**Representative By-Laws Committee**  
Dr. H. C. Carlton  
Kodak Park, Rochester 4, N. Y.



## PHOTO-JOURNALISM DIVISION NEWS

This is your last call to come to the PSA Convention in Los Angeles. If you miss this one you will miss out in particular on some of the best slants on Photo-Journalism that have been dreamed up thus far.

We understand that Harvey Brown and Otto Rothschild in Los Angeles who are the on-the-spot program chairmen of the convention and of P-J respectively, have dreamed up stuff that is "something a little more Hollywood style." That in itself should be enough of a teaser to bring us all out to Los Angeles and to heck with the lawn, the job, or the expense. We need a vacation anyway.

As mentioned before, several of the programs this year will be joint with other divisions which will eliminate to some extent the evil of having to miss certain desirable programs because of others running at the same time. P-J is cooperating wholeheartedly in this and will have joint programs at various times with the Stereo, Pictorial, Color, and Technical Divisions.

A short run-down of some of the program subject matter in which P-J will participate either exclusively or jointly should give you a fair idea of how very interesting this convention will be. All of these subjects will be handled by people who are famous in their field and whose names you see in the newspapers and magazines.

One presentation will deal with travel pictures and how they are used by newspapers and magazines. A separate program will deal with the making and use of prize-winning pictures in these periodicals. Feature pictures of celebrities and how they tie in with newspaper and magazine work will also be a special presentation.

A round-table will be conducted on the subject of wire transmission of news pictures by several famous people who will tell how it is done and what some of their experiences have been. An additional round-table will be conducted to bring out more and new ideas on the tie in of P-J with the PSA.

The handling of artificial light in photo-journalism work was one of the big features at last year's convention and this will again be on the program this year.

A program illustrating how TV is photography in motion is also on the schedule and will provide a large amount of interest and information to those of us who want to know more about it.

All in all, this convention is one not to miss. From every viewpoint there will be interest, excitement and information and the Photo-Journal Division will be right in the middle of things. See you in Los Angeles!

### Pat on the back!

Among our varied reading diet we find the output of several hundred camera clubs here and abroad. They are a good source of ideas.

"Photograms" of the Redlands CC in California turns the tables a little by plugging

## N. Y. Technical Section Elects



The officers who will conduct the affairs of the New York Section, Technical Division, PSA, for the 1953-'54 term were congratulated by Norris Harkness, President of the Photographic Society of America, on their election to office on May 6, 1953. Reading from left to right they are Miss Jane H. Waters, Executive Secretary, (Paville Color Inc.); William J. Cannon, 1st Vice Chairman, (Photo Products Dept., E. I. duPont de Nemours & Co.); Herbert P. Paschel, Chairman; Norris Harkness, President, Photographic Society of America; John V. Adams, 2nd Vice Chairman, (Graflex Inc.); Eugene Ostroff, Treasurer, (Chief, Photo Dept., Manhattan Hospital).

PSA in a most delightful way. It seems that one of the Redlands members, Harold Massey, has had eight prints accepted in the Dominican show and one copped the \$50 first prize in color. Another of his prints has been hung in the 41st City of London. And now to quote:

"Am quite sure Harold gives PSA a lot of credit for his success. This would be a good time to remind our club members that PSA is open to anyone interested in photography. *You do not have to be a Star Exhibitor.* Besides receiving the Journal with its many helps, you can join a portfolio, enter into a slide circuit and many other competitions. If you are interested contact Harold and let him sponsor you."

So help me, even the italics are those of Oriska Gwynn, the Editor of Photograms. Mrs. Gwynn, we thank you for doing the bang-up job we would like to see a lot of club folks do, sell the advantages of PSA membership to the club members. You are really doing them a favor. Where else in these days can one buy so much for so little? Go back to the January issue and start reading up on the PSA Services. We will still be listing them for several months more.

### Royal Names PSAers

The Council of the Royal Photographic Society has named a group of PSA members as Overseas Corresponding Members. Such members of the Council serve as advisers in matters where special knowledge of national or local conditions are needed.

Those named include Adolf Fassbender, Hon. FRPS, Hon. FPSA and Dr. C. E. Kenneth Mees, Hon. FRPS, Hon. FPSA, for the United States; L. P. Clerc, Hon. FRPS, Hon. FPSA for France; Dr. Francis Wu, FRPS, Hon. PSA, FPSA for Hong Kong; Mr. J. N. Unwalla, Hon. FRPS for India.

Others named are Harold Cazneau, Hon. FRPS for Australia, J. E. J. Underell, FRPS for Canada, Will Till, Hon. FRPS for South Africa, R. Winquist, FRPS for Sweden and Prof. John Eggert Hon. FRPS for Switzerland.

### Regulations for the Technical and Scientific Paper Award

The PSA Technical Division "Journal Award" Committee shall consist of five members in good standing. This committee shall be appointed by the Chairman of the PSA Technical Division and confirmed by the Executive Committee of the Division.

The PSA Technical Division "Journal Award" shall be made on the basis of the following qualifications:

1. The paper shall have been published originally in the PSA JOURNAL, its Sections or Supplements, during the preceding calendar year.
2. The paper must deal with some scientific or technical aspect of the field of photography.
3. In judging the merits of the paper, three qualities shall be considered as follows:
 

a. Technical merit and importance of material	45%
b. Originality and breadth of interest	35%
c. Excellence of presentation of the material	20%

A majority vote of the entire Committee shall be required for the election of the Award. Absent members may vote in writing.

The report of the Committee shall be presented to the Executive Committee of the Technical Division for ratification. At the national meeting of the PSA, a suitably embellished certificate shall be presented to the author or to each of the authors of the most outstanding paper.

Other papers may be cited for Honorable Mention at the option of the committee, but in any case should not exceed three in number.

These regulations, a list of all Journal Award recipients, the year of each Award, and the title of the papers shall be published at least annually in the PSA JOURNAL. In addition, the list of papers selected for Honorable Mention shall be published in the PSA JOURNAL during the year current with the Award.

# PICTURE OF THE MONTH, APRIL



Evening Mist

First, Group 2

Anders Sten



Ceiling Arabesque

Sewell P. Wright

First, Group 6

Group	Place	Title	Entrant	Points
1.	1st	Symbols of Romance	William F. Small	11
	2nd	Sun's Network	Dan Stewart	9
	3rd	Little Mother	Mildred E. Hatry	7
H.M.		Frosty Candlewick	Charles B. Baker	6
H.M.		No Title	Frederic Calvert	6
H.M.		Chill of Winter	Burton D. Holley	6
H.M.		El Greco	A. L. Horvath	6
H.M.		Prepared	William A. Peak	6
H.M.		Ferry in Haze	Harm Popkes	6
H.M.		The Model	Phil Maples	6
H.M.		Muggin'	Edith M. Roysky	6
H.M.		Three of a Kind	Dr. John W. Super	6
H.M.		Downtown Design	Hugh B. Watt	6
2.	1st	Evening Mist	Anders Sten	11
	2nd	Lines and Figures	Kent C. Martin	9
	3rd	Making Friends	Julia Foss	7
H.M.		5 P. M.	Dan F. Leung	6
H.M.		Pollination	John Regensburg	6
H.M.		Shadows	Charles F. Swenson	6
3.	1st	Wistful	E. W. Hutchinson	11
	2nd	Eighteen	Ryno Sörner	9
	3rd	Last Touch	Wellington Lee	7
H.M.		Print Analysis	William A. Peak	6
H.M.		An Old Scholar	Daisy Wu	6
4.	1st	F. W.	Elsie H. Lamminen	11
	2nd	Dreaming of Fairyland	Wilhelmina Hodgkins	9
	3rd	Oremus	Jose Andow	7
H.M.		Joan	Edward C. Rozanski	6
5.	1st	Desert Sentinels	Caryl R. Firth	11
	2nd	Sea Gem	Lee W. Reese	9
	3rd	Calla Lily	Edna V. Tucker	7
H.M.		Leaf Pattern	M. M. Deckerick	6

## PSA TRADING POST

CINE SPECIAL I—case tripod, 5 lenses, meter. Factory overhauled. Write for complete list and price. Ned Beach, c/o Todd, 20 Natalie St., Hartford 6, Conn.

CINE KODAK SPECIAL in perfect condition, with three lenses, \$500. Jesse H. Buflum APSA, 73 Bradley St., North Adams, Mass.

EXCHANGE—Nature negatives taken throughout the world for nature negatives taken here in Latin America. Sr. Lorenzo de Aber, Apartado Postal 233, Cuatla, Morelos, Rep. de Mexico.

Group	Place	Title	Entrant	Points
		H.M. Desert Flotsam	Billie Hall	6
		H.M. It Must be Easter	Mildred E. Hatry	6
		H.M. Seated	C. A. Sweet	6
		H.M. English Sparrow	H. A. Thornhill	6
6.	1st	Ceiling Arabesque	Sewell P. Wright	11
	2nd	St. Patrick's Day Parade	Ollie Fife	9
	3rd	Celebration	E. B. (Ned) Whitecomb	7
		H.M. No Future	Barbara Haasch	6
		H.M. Fotogram	Wellington Lee	6

## JUDGES

PICTORIAL: Jack Wright, FPSA, FRPS, San Jose, California.

PORTRAIT: Charles H. Tipple, Oneonta, New York.

NATURE: Charles W. Getzendaner, APSA, Forest Grove, Oregon.

GROUP 6: George L. Kinkade, APSA, Auburn, Washington.

## IMPORTANT NOTICE

The July Deadline is July 10th. This is necessary because your Chairman leaves for the Los Angeles Convention via cargo steamer on July 16th and must get the Picture of the Month commented upon, judged, and returned to the entrants before leaving. Anything received after the 10th will be held over for August.

Several of you have neglected to put the numbers of ALL your Pictorial and Portrait Portfolios on the back of your prints, so all of them didn't get credit for your points. If you neglected to do so, please let me know so I can make the necessary corrections, and save you from getting into trouble with every member of the neglected Portfolios.

I hope a lot of you can attend the Convention and see the Picture of the Month Books on Exhibition in the Pictorial Division Room. They are worth seeing, and maybe some of your own pictures are there.

Trophies and Prizes are still coming in and next month we may be able to tell you

just what they will be for. If any of you have Salon Prints to offer as additional prizes, we will be glad to hear from you. We hope to send out a whole flock of them.

JOHN R. HOGAN, Chairman,  
Picture of the Month.

## CUMULATIVE SCORES THROUGH APRIL, 1953

Anders Sten	37	C. Bennett Moore	17
Wellington Lee	35	T. S. Hall	16
Julia Foss	33	Larry D. Hanson	16
Ollie Fife	32	William A. Peak	16
Kent C. Martin	30	H. J. Eisenberger	15
Dan F. Leung	29	Charles B. Baker	14
Edith M. Roysky	28	Frank J. Heller	14
Caryl R. Firth	27	W. R. Hutchinson	14
Barbara Haasch	27	Alice Igersheimer	14
Sewell P. Wright	26	James T. Johnson	13
E. W. Hutchinson	25	H. A. Thornhill	13
Edna V. Tucker	25	M. M. Deckerick	12
Frederick Calvert	24	Lafie Foster	12
Dr. J. W. Super	24	Clarence Abrams	11
Ryno Sörner	20	Wilhelmina Hodgkins	10
Doris M. Weber	20	Robert J. Lauer	10
Elsie H. Lamminen	19	Henry Lee	10
George J. Munz	19	J. P. Montgomery, Jr.	10
Lee W. Reese	19	Henry P. Rado	10
H. B. Watt	19	Martha Tarplee	10
Burton D. Holley	18		

## CUMULATIVE PORTFOLIO SCORES

1st Ten	2nd Ten	3rd Ten	4th Ten	5th Ten	Portrait
2...80	57...38	32...27	65...20	16...14	2...74
19...72	9...36	41...27	21...19	48...12	1...59
25...59	20...32	18...26	28...19	8...11	14...50
6...57	27...32	30...25	40...19	46...11	16...50
7...52	42...31	31...24	59...19	43...10	4...32
56...41	3...30	35...22	10...17	5...8	7...32
34...39	13...29	29...20	26...16	26...8	8...27
49...39	22...29	33...20	52...16	1...7	13...25
21...38	45...29	38...20	4...15	47...7	10...14
34...38	55...29	44...20	12...15	39...4	3...10

You needn't be an accomplished salon exhibitor to enter your work in the "Picture of the Month" competition. You needn't belong to a portfolio, either. Just send your best pictures to John R. Hogan, 1528 Walnut St., Philadelphia 2, Pa., and John will do the rest. The new and simplified rules are to be found on page 45 of the January, 1953 Journal.



F. W.

*First, Group 4*

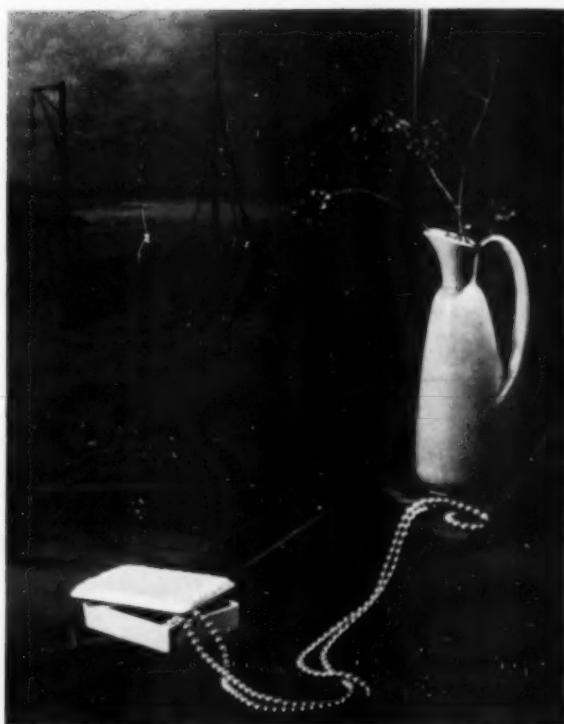
Elsie H. Lamminen



**Desert Sentinels**

*First, Group 5*

Caryl R. Firth



**Symbols of Romance**

*First, Group 1*

William F. Small



**Wistful**

*First, Group 3*

E. W. Hutchinson

## Chicago Chapter Elects



Loren Root

Chas. A. Howe

Chicago Chapter has elected and installed new officers for the coming year. Charles Albee Howe, APSA, was elected Chairman; Walter E. Parker, APSA, Vice-Chairman; Dwight M. Chambers, Treasurer; Adah M. Barton, Secretary. The Directors include Evelyn Chambers, James Riddick, Norbert Wiley, Anne Pilger Dewey, APSA, Arthur Papke, Fred Wiggins, Dr. Earl Garside.

The installation of the new officers took place at the May 20 meeting and Loren Root, APSA, presided at the installation.

Featured speaker at the meeting was Dr. L. J. Tint who projected stereo pictures of azalea gardens in South Carolina and of Fall coloring in New England.

## Salon Calendar

### Salons Agreeing to Follow PSA Recommendations

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

#### On Exhibition

**MIDLAND** (M, T, C, L, S) Exhibited July 4-25 at Museum and Art Gallery. Data: Geo. V. Bilson, Gordon Cottage, Clive Rd., Bromsgrove, Worcester-shire, England.

**MYSORE** (M, S) Exhibited July 4-19. Data: C. Varadhan, The Crags, Seshadripuram, Bangalore 3, India.

**BALTIMORE** (M) Exhibited June 28 to Aug. 9 at Museum of Art. Data: Frank G. Southworth, 4320 Eldone Rd., Baltimore 29, Maryland.

**QUEBEC** (M) Exhibited June 27 to July 11 at Provincial Museum. Data: La Photo Club de Quebec, P. O. Box 1151, Quebec, P. Q., Canada.

**EDMONTON** (M) Exhibited July 13-18 at Exhibition Grounds. Data: Jack Houser, 10155 102nd St., Edmonton, Alberta, Canada.

**SANTIAGO** (M) Exhibited beginning July 4. Data: Carlos A. Diaz Villalba, Huertasmay 696, Santiago, Chile.

**MEMPHIS** (M) Exhibited July 5-26 at Art Gallery. Data: H. C. Wilson, P.O. Box 1350, Memphis, Tenn.

#### Open for Entries

**PSA** (M,C,T,S,SS,MP) Closes July 6. Fee \$2.00 for M,C,S and MP. Exhibited at Biltmore Hotel in Los Angeles Aug. 3-8; M and T at Calif. State Fair in Sacramento Sept. 3-13. Data: R. F. Nelson, 2 Orange Grove Terrace, Burbank, Calif.

**SAO PAULO** (M, C) Closes July 15. Exhibited during Sept. at Proteses Maia Gallery. Data: Foto-Cine Clube Bandeirante, Rua Avanhandava 16, Sao Paulo, Brazil.

**REDLANDS** (M,C) Closes July 18. Exhibited beginning July 25 at City Hall Auditorium. Data: H. C. Massey, 2992 Eighth St., Riverside, Calif.

**HARTFORD** (M,T) M closes July 21, T July 14, M fee \$2.00. Exhibited Aug. 5-30 in Wadsworth Athenaeum. Data: Raymond J. LeBlanc, 234 S. Quaker Lane, W. Hartford, Conn.

**ILL. STATE FAIR** (M) Closes July 29. Exhibited Aug. 14-23. Data: Evelyn M. Robbins, 2417 S. 11th St., Springfield, Ill.

**RYFWATERSRAND** (M, C, S) Closes July 31. Exhibited during Sept. at Johannesburg Public Library and at Durban Art Gallery. Data: Camera Club of Johannesburg, P. O. Box 2285, So. Africa.

**VANCOUVER** (M) Closes Aug. 7. Exhibited Aug. 26 Sept. 7 at Fair. Data: Pacific Natl. Exhibition, Exhibition Park, Vancouver 6, B.C., Canada.

**NANAIMO** (M) Closes Aug. 15. Exhibited Sept. 13-20. Data: Stanley C. Dakin, 58 Pine St., Nanaimo, B. C., Canada.

**NEWCASTLE-UPON-TYNE** (M,A) Closes Aug. 27. Exhibited Sept. 26 to Oct. 17 at Art Gallery. Data: T. H. Morrison, 217 Osborne Rd., Newcastle-upon-Tyne 2, Northumberland, England.

**MEXICAN** (M) Closes Sept. 1, Exhibited Oct. 10 to Nov. 9. Data: Club Fotografico de Mexico, San Juan de Letran 80, 1 er Piso, Mexico 1, D.F., Mexico or Ray Mies, 1800 N. Farwell Ave., Milwaukee 2, Wis.

**PUYALLUP** (M) Closes Sept. 3. Exhibited Sept. 19-27 at Fair. Data: Western Washington Fair, Puyallup, Wash.

**HOUSTON** (M) Closes Sept. 14. Fee \$2.00. Exhibited Oct. 11-25 at Museum. Data: Mrs. Newton Wray, Museum of Fine Arts, Houston 5, Texas.

**GOULBURN** (M) Closes Sept. 18. Exhibited Oct. 2-11. Data: Salon Secy., Suite 3, Halsebury House, Montague St., Goulburn, New So. Wales, Australia.

**CLEVELAND** (M,T,S) Closes Sept. 19. Exhibited Oct. 12-30 at Higbee Galleries. Data: Mrs. Mary J. Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

**EVANSVILLE** (M) Closes Sept. 20. Fee \$2.00. Exhibited Oct. 4-25 at Museum. Data: Orval B. Gilbert, 628 Taylor Ave., Evansville, Ind.



# ascor

Speedlights

**PROFESSIONALLY  
PREFERRED**

## MIDGET 100



An outstanding lightweight portable designed specifically for application where small weight and size are required. The complete unit is housed in a narrow functional form-fitting case and provides adequate light output for news and magazine assignments.

- Operation on AC current or self contained battery.
- Weight: 4 lbs. 12 oz. without battery. 6 1/2 lbs. with battery.
- Built-in charger.
- Condenser reforming circuit (reforms the electrolytic condensers at the same time the battery is charging).
- Light unit, which weighs only 12 ounces, is small and compact.
- Approximately 65 degree wide angle coverage reflector.
- Sturdy, durable construction.

Sold Only Thru  
J. G. Saltzman, Inc.  
480 Lexington Ave.  
New York, N. Y.  
and other Authorized Dealers

Send for Complete Literature

**AMERICAN SPEEDLIGHT CORP.**  
480 Lexington Avenue • New York 17, N. Y.

## Out Of The Hypo Barrel

It isn't very often that your editor steps up to speak a piece for the paper, but every now and then something does need saying so we hope you will bear with us for this quarter page.

A lot of mail crosses this desk and we try to answer as promptly as possible, but sometimes things get out of control and we don't get around to yours right away. We will, eventually. But the most important thing about that mail is not what it asks us, but rather what it tells us. We could make all our plans on the basis of that mail if it were not for one hidden factor. We know full well that there are people who never write the editor, any editor. They suffer in silence, or drift away from a publication because it doesn't contain just what they want. And the poor editor never knows it.

You see, that's one basic fault of a democracy. It is the vocal minority that rules the roost. The majority suffer in silence.

Last November we ran a ballot on the issue. Frankly, only 63 of you answered. Those answers were very illuminating, and especially those with comments. They have helped us shape our plans, but a 1% vote really isn't too indicative. We refuse to lull ourselves with the thought that the other 99% want things just as they are. So here is what we are going to do.

At the Convention we are going to distribute a searching questionnaire on the Journal. On the Journal as it is now. On the Journal as it could be. We are not going to print it in the Journal because many of you don't like to cut your copies. But for those of you who can't get to the Convention and therefore won't be able to vote there, we're going to send it to you if you request it. We'd like to get at least 20% of the members to fill out the questionnaire, or those parts that interest them. Then we will know just what you want in the Journal and we'll try to deliver what the majority ask for. That may not include your pet project, of course, but since you probably have more than one, we'll hit one of them. Send your postcard request to "Journal Survey, 28 Leonard St., Stamford, Conn.," and put your name and address on it, no letter needed.



**CHICAGO (M)** Closes Sep. 26. Fee \$2.00. Exhibited Oct. 17 to Nov. 15 at Museum of Science and Industry. Data: Miss Mary Abele, 2617 Hartwell St., Evanston, Illinois.

**SO. RHODESIA (M)** Closes Oct. 1. Exhibited first week of Nov. Data: Mashonaland Photo Society, P. O. Box 2038, Salisbury, So. Rhodesia, So. Africa.

**BATH (M)** Closes Oct. 3. Exhibited Oct. 15-31 in Victoria Art Gallery. Data: C. Cecil Davies, 39 Bloomfield Rd., Bath, Somerset, England.

**HONG KONG (M)** Closes Oct. 15. No fee. Exhibited Nov. 30 to Dec. 5 in St. John's Cathedral Hall. Data: Tom Chan, c/o Gainsborough Studios, 301 Gloucester Bldg., Hong Kong, China.

**VICTORIA (M, T)** Closes Oct. 17. Entry fee \$1.50 for prints. Exhibited Nov. 15-22 at Empress Hotel. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

**CUBA (M, T)** Closes Dec. 2. Exhibited Dec. 18 to Jan. 29 at Club. Data: Club Fotografico de Cuba, O'Reilly 366, altus, por Compostela, Havana, Cuba.

**VALPARAISO (M)** Closes Jan. 15. Exhibited during February at Vina del Mare. Data: Club Fotografico y Cinematografico de Valparaiso, Calle Condell 1349, Valparaiso, Chile.

### Other Salons On Exhibition

**WESTERN (M, C, T, L)** Exhibited June 20-July 11 at Museum. Data: S. W. Tapp, "Starboard", Dunkary Rd., Weston-Super-Mare, Somerset, England.

**SO. SHIELDS (M)** Exhibited July 4-25 in Public Library. Data: G. E. C. Garrick, 12 Bywell Rd., Cleadon, Nr. Sunderland, Co. Durham, England.

**SHROPSHIRE (M)** Exhibited June 27 to July 18. Data: E. S. Underwood, Sunfield, 34 Monkmoor Ave., Shrewsbury, England.

**SAN SEBASTIAN (M, C)** Exhibited during July and Aug. Data: Ignacio Maria de Urrechea, Apartado 86, San Sebastian, Spain.

**PORT TALBOT (M)** Exhibited July 13-18 at YMCA. Data: Exhibition Secy., c/o Bryn-Cothy, Baglan Rd., Port Talbot, Great Britain.

**CALGARY (M)** Exhibited July 6-11 at Fair. Data: Calgary Exhibition and Stampede, Administration Bldg., Victoria Park, Calgary, Alberta, Canada.

**WALES (M, A, T)** Exhibited Aug. 3-8. Data: Royal Natl. Eisteddfod of Wales, 70 High St., Rhyl, Flintshire, Great Britain.

### Open for Entries

**EDINBURGH (M)** Closes July 7. Exhibited Aug. 13 to Sep. 5 at YMCA Exhibition Hall. Data: G. D. Cruickshank, 16 Orchard Road, Edinburgh, Scotland.

**FALMOUTH (M, T, L)** Closes July 6. Exhibited July 27 to Aug. 8 at Cornwall Hall. Data: M. Wall, "Bibury", Tregever Villas, Falmouth, England.

**BUENOS AIRES (M)** Closes July 15. Exhibited during Sept. Data: Foto Club, Buenos Aires, Calle Santa Fe 1924, Buenos Aires, Argentina.

**MINEHEAD (M, T, L)** Closes July 18. Exhibited Aug. 3-15. Data: W. Mitchell, 10 Esplanade Flats, Minehead, Somerset, England.

**BOURNEMOUTH (M, T, L)** Closes July 24. Exhibited Aug. 16-29 at Southern College of Art. Data: D. T. Waller, 17 Stourfield Rd., Bournemouth, Hants., England.

**NEW DELHI (M)** Closes July 31. Exhibited Sept. 5-28. Data: T. Kasinath, 15A/29 Karol Bagh, New Delhi 5, India.

**LONDON (M)** Closes Aug. 5 (forms) and Aug. 26 (prints). Exhibited Sept. 12 to Oct. 10 at Royal Society of Painters. Data: London Salon of Photography, 26-27 Conduit St., New Bond St., London W1, England.

**ANTWERP (M, C)** Closes Aug. 15. Exhibited Sept. 19 to Oct. 4 at Royal Zoological Society. Data: E. Borrenbergen, Dambrugge 265, Antwerp, Belgium.

**AMSTERDAM (M, T)** Closes Aug. 25. Exhibited Oct. 3-18 at Art Gallery of Painters Assn. Data: Socy. Focus Salon, Zuidter Stationsweg 33, Bloemendaal, Holland.

**BLUMENAU (M)** Closes Oct. 1. No fee. Exhibited during November. Data: Foto Club Blumenau, Caixa postal 606, Blumenau, Santa Catarina, Brazil or Ray Mies, 1800 N. Farwell Ave., Milwaukee 2, Wis.

**LUCKNOW (M, C, T)** Closes Oct. 15. Exhibited Nov. and Dec. Data: V. P. Amateur Photographic Assn., 63 Yashwanth, Allahabad 3, India.

**SOUTHEASTERN (M, SS)** Closes Nov. 2. Limited to entrants in nine SE states of USA. Entry fee \$2.00 for prints. Exhibited Nov. 15-23. Data: Mrs. Jane A. Heim, 1124 W. Yale Ave., Orlando, Florida.

**NOTE FOR SALON SECRETARIES:** Send all salon notices to R. L. Mahon, 260 Forest Avenue, Elmhurst, Illinois at earliest possible date. You need not wait for your printed forms; a letter will do. Mr. Mahon will also supply copies of the Pictorial Division's current Minimum Requirements and the newly revised Recommendations to salon committee chairmen upon request.

## NEW MEMBERS

APRIL, 1953

The New Member List now has a style of type that is identical with the Directory. Complete address is given. The sponsor's name is shown in bold face type at end of each listing. As always M.C. denotes a new member sponsored by the Membership Committee. New Comers Club members and the Division codes will be found at the end of the list.

ALT, Peter, 193 Westbrook Rd., Pittsford, N. Y. 5'53 M  
Harris B. Tuttle, Sr.  
ARBUCKLE, Howard D., 2nd Sig. Co-Photo-2nd Inf. Div. APO 246, c/o P.M. San Francisco, Calif. 5'53 CJ

M. C.  
ASCHBACHER, Stanley J., 410 E. Bruce Ave., Dayton 5, O. 5'53 CP  
Lydia Dietze  
ATER, Leroy E., 10211 Harbor Blvd., Anaheim, Calif. 5'53 P  
Julian Hiatt

BAER, George O., 62 Greenhaven Rd., Rye, N. Y. 5'53 S  
L. B. Dunnigan  
BARTLETT, Estill M., 180 E. Market St., Long Beach 5, Calif. 5'53 P  
Julian Hiatt

BASYE, Dr. Willis M., 61 East 21st St., Merced, Calif. 5'53 C  
Harold A. Thornhill  
BEARDEN, Lee, Jr., 115 E. 9th St., Little Rock, Ark. 5'53 P  
Harold C. Massey

BEATTIE, Roland P., 208 Fulton St., New York 7, N. Y. 5'53 T  
Herbert P. Paschel  
BEHNKE, Donald W., R. R. 3, Box 95, Loveland, O. 5'53 C  
Bernard G. Silberstein

BELMONT, Charles F., 796 5th Ave., River Edge, N. J. 5'53 T  
Robert J. Trinkle  
BENNETT, Jerry, 28 Leonard St., Stamford, Conn. 5'53 CMS  
Norris Harkness

BEVERIDGE, Le Roi F., 7191 Lime Ave., Long Beach 5, Calif. 5'53 T  
Julian Hiatt

BLACKMUN, George E., 1459 West 26th St., Erie, Pa. 5'53 P  
Edna K. Harden

BOLLAN, Robert G., 11903 Judson Rd., Wheaton, Md. 5'53 CPJ  
Hermann Postlethwaite

BOLT, Mr. & Mrs. Ted, Woodhull, Ill. 5'53 CNPMJ  
Clifford B. Paul

BRAVERMAN, Isadore Robert, 1970 East 18th St., Brooklyn 29, N. Y. 5'53 JM  
M. C.

BROWN, Milton B., 390 Sandspur Rd., Matland, Fla. 5'53 JM  
John H. Rauch

BRUNSWICK, Lawrence P., 11190 Valley Spring Place, North Hollywood, Calif. 1'53 MT  
Charles E. Dent

BURGESS, O. R., 136 Oxford Road, Spartanburg, S. C. 5'53 P  
Dr. A. W. Biber

CHEUNG, Hing Po., No. 5, Lee Yuen St., W. 1st Floor G.P.O. Box 774, Hongkong 5'53  
Leung Hing Lau

CHRISMER, Wayne 117 South Bond St., Bel Air, Md. 5'53 JP  
W. G. Scheplens

CHU-SHUN, 16 Lee Yuen St., East Hong Kong 5'53  
Francis Wu

COLLEY, Joseph Page, 367 8th St., San Bernardino, Calif. 5'53 CP  
Willis L. Coleman

COLLINS, Mrs. Kent, 909 East Tenth, Winfield, Kan. 5'53 P  
William Cottingham

COREAUX, Fred A., P. O. Box 635, Municipal Airport, Atlanta, Ga. 5'53 CP  
P. C. Bangs

COUNCIL, Logan B., c/o I B & W. C. Falcon Heights, Tex. 5'53 C  
M. C.

COUTTS, Mr. & Mrs. William J., 4360 Lemon Street, Riverside, Calif. 5'53 P  
Harold C. Massey

COWAN, Nat., 4023 Buena Vista, Detroit 4, Mich. 5'53 CS  
L. B. Dunnigan

CREEDEN, Mrs. Dorothy, 4518 Sheridan Rd., Chicago 40, Ill. 5'53 C  
Walter E. Parker

CURTZE, Max, 4531 Luther St., Riverside, Calif. 5'53 P  
Harold C. Massey

CUTFORD, Mrs. Bertha Maye, Box 104, Nome, Alaska 5'53 MS  
Robert L. Cutford

DE LONG, George, 125 Wells St., Marietta, O. 5'53 CP  
John Chorpennig

DIAZ, Carlos M. Saavedra, Trujillo No. 8 Guines, La Habana, Cuba 5'53 P  
Juan A. Dominguez

DOLENGO, Felix, 8469 Westminster Ave., Base Line, Mich. 5'53 CP  
George Towers

DOUGLAS, Milton L., 202 E. Second St., Corning, N. Y. 4'53 CNP  
M. C.

EDWARDS, William S., Piazza Isrti, 12, Roma, Italy 5'53 CPT  
Norris Harkness

EILERS, Frank B., 2425 University Ave., Kalamazoo 36, Mich. 5'53 JP  
L. D. Hanson

ELLIS, Capt. & Mrs. Carl E., Box 389, Red Bank, N. J. 5'53 CN  
F. Quelmalz, Jr.

ENGLAND, Clair A., 1884 San Antonio Ave., Berkeley 7, Calif. 5'53 S  
L. B. Dunnigan

ERWIN, Robert R., 165 Woodbury Ave., Springdale, Conn. 5'53 CNT  
Henry W. Barker

EVANS, Charles H., 1039 North Orange Ave., Orlando, Fla. 5'53 MS  
John H. Rauch

FLEMING, David, 4328 Rosada St., Long Beach 15, Calif. 5'53 P  
Julian Hiatt

GIBBS, Donald L., 37 Claremont St., Newton 58, Mass. 5'53 P  
Lee A. Ellis

GLAN, George, 1821 1/2 Catalpa Dr., Dayton 6, O. 5'53 C  
Leslie D. Davidson

GLOE, Robert A., 2911 First Ave., S.E., Cedar Rapids, La. 2'53 T  
M. C.

GODWIN, Ernest B., 210 N.E. 10th Ave., Gainesville, Fla. 5'53 CS  
L. B. Dunnigan

HAGENBUCH, Mr. & Mrs. Clifton, 14922 Jefferson St., Midway City, Calif. 5'53 P  
M. C.

HAHN, Edgar A., 1221 Three Mile Drive, Grosse Pointe Park 30, Mich. 5'53 S  
L. B. Dunnigan

HAIGHT, Miss Gladys, 115 N. Gold, Yreka, Calif. 5'53 CS  
L. B. Dunnigan

HAMLINK, Clinton K., 2230 S. Overlook Rd., Cleveland 6, O. 5'53 NJPT  
Henry C. Herrick

HANLEY, George H., 8622 So. Morgan St., Chicago 20, Ill. 5'53 S  
Dr. Frank E. Rice

HARRIS, Miss Corliss W., 12738 Vanowen St., North Hollywood, Calif. 5'53 J  
Randolph Wright, Jr.

HARRIS, Roy M., Creole Petr. Corp., Apartado 889, Caracas, Venezuela 5'53 P  
M. C.

HARRISON, W. B., 1322 1/2 Echo Park Ave., Los Angeles 26, Calif. 5'53  
M. C.

HATFIELD, Samuel J., 124 Charlotte St., Burlington, Vt. 5'53 J  
M. Frank

HEATON, Raymond, 403 Park Ave., Williamstown, W. Va. 5'53 CP  
John Chorpennig

HERKERT, Capt. George O. 3rd, AO- 695259-548th Reson. Tech. Sqd., APO 328, c/o P.M., San Francisco, Calif. 5'53 JP  
Capt. John B. Mengel

HERMANN, Howard L., 5714 Ross St., Oakland 18, Calif. 5'53 CS  
L. B. Dunnigan

HUNG, Pak-Ching, 171 Queen's Road East, Hong Kong 5'53  
Francis Wu

HUNTER, Alfred F., 111-113 Petroleum Bldg., 116 North Bell St., P. O. Box 4029 Shawnee, Okla. 5'53 CMNS  
M. C.

HUNTER, James, Carolina Camera Repair, Cleveland Bldg., Greenville, S. C. 1'53 C  
Dr. W. Bussey Simmons

INGRAM, Justin B., 2 Priory Close, Bridgend, Glamorgan, South Wales, Great Britain 5'53  
Fred Quelmalz, Jr.

ISELY, Mr. & Mrs. Francis D., 238 South Francis, Dallas 11, Tex. 5'53 CNPT  
Chances Vought-Avion Village CC

JUEDES, E. M., 2710 Gregory St., Madison 5, Wis. 4'53 P  
C. T. Walton

KAY, Arthur, 545 Mt. Pleasant Rd., Toronto, Ontario 5'53 CJT  
Olive Hardy

KIDNER, Charles E., 6 Lodge Road, Old Greenwich, Conn. 5'53 S  
Don Bennett

KLARER, Mr. & Mrs. Kingsley H., 235 Iowa Ave., Riverside, Calif. 5'53 P  
Harold C. Massey

KLINGEMANN, E. L., c/o Shell Oil Company, P. O. Box No. 720, Casper, Wyo. 5'53 CMT  
Neil Longtin

KOHLMAN, Ira R., 135 West 56th St., New York 19, N. Y. 5'53 T  
Herbert P. Paschel

KRULIKOSKI, Stanley J., 756 So. Military, Dearborn, Mich. 5'53 CS  
L. B. Dunnigan

LAWRENCE, Robert E., 812 8th Place, China Lake, Calif. 5'53 P  
M. C.

LEPPER, Nel, P. O. Box 346, De Queen, Ark. 5'53 CJPT  
M. C.

LE MARTE, W. L., Room 204, Alaska Bldg., 327 C St., Anchorage, Alaska 5'53 JPT  
M. C.

LINDOO, Jack, Milltown, Wisc. 5'53 CP  
J. B. Cummings

LINEBAUGH, Mr. & Mrs. Robert J., 1826 South Clay Ave., Jacksonville, Ill. 5'53 CNP  
M. C.

LITCOPSKY, Robert, 320 Turk St., San Francisco, Calif. 5'53 J  
M. C.

LOGAN, H. A. Jr., Third Ave. & Poplar, Warren, Pa. 5'53 P  
D. W. Grant

MALAVASSI, Robert B., Gobernador Crespo 2724, Santa Fe—F. C. N. O. B., Argentina 5'53  
M. C.

MANLEY, John B., 3726 4th Ave., San Diego 3, Calif. 5'53 CP  
Charles L. Wilson

McALLISTER, Howard E., c/o Photo Art Service, 194 Fairlawn Ave., Mansfield, O. 5'53 CJ  
John R. Hogan

McMILLIN, Roy, 1814 S. Virginia Ave., Springfield, Mo. 5'53 CP  
M. C.

MENKHAUS, Arthur C., 2607 Pancost Ave., Cincinnati 11, O. 5'53 P  
Bernard G. Silberstein

MORGAN, James E., 51 W. Santa Clara St., Ventura, Calif. 5'53 P  
M. M. Deaderick

NORINE, Paul E., P. O. Box 2169, Sacramento 10, Calif. 5'53 CJ  
Claxton Searle

NYE, Eugene L., 4492 Linden Ave., Long Beach 7, Calif. 5'53 P  
Julian Hiatt

OBRIEN, Robert T., 5101 Launderdale Drive, Dayton 9, O. 5'53 S  
L. B. Dunnigan

O'DONNELL, Miss Grace Brownell, Crown Crest, R. R. No. 3, New Milford, Conn. 5'53 P  
Willard H. Carr

OLD, R. H., No. 1 R. D., Waitoa New Zealand 5'53  
M. C.

ONUMA, Ichiro, 87 Westervelt Ave., Staten Island 1, N. Y. 5'53 CNJPT  
Fred Quellmalz, Jr.

PANG, Dr. H. Q., 82 South Vineyard St., Honolulu, T. H. 5'53 C  
Hy Seldridge

PARCHETA, Matthew, 5820 Konkel, Detroit 10, Mich. 5'53 CM  
M. C.

PARKS, Dr. B. B., 204 A. E. Coffee St., Greenville, S. C. 1'53 P  
Dr. W. Bussey Simmons

PELLINAT, Arthur W., 11934 Inglewood Ave., Hawthorne, Calif. 5'53 NJP  
Alex G. Potamianos

PETERSON, W. A., 411 West Wheelock Parkway, St. Paul 3, Minn. 5'53 CNP  
L. D. Hanson

PIER, Mr. & Mrs. Eldredge C., Box 37, Mt. Carmel, Conn. 5'53 CP  
C. Bronson Weed

PIETSCH, Charles F., R. D. 3, Dover, Del. 5'53 CNPMT  
Vincent Rocca

POWERS, Glenn L., 4111 No. Plainfield, Chicago 34, Ill. 5'53 CMNJ PST  
Harry A. Knautz

PRESTON, Herman F. Jr., 1108 E. 25th St., Winston-Salem, N. C. 5'53 CN  
M. C.

PURDY, Guy, 16506 Broadway, Verdale, Wash. 5'53 S  
L. B. Dunnigan

READING, Dr. C. H., 1821 Monroe Street, Madison 5, Wisc. 5'53 P  
C. T. Walton

REDMAN, Rear Admiral John R., USN Dir., Communications-Electronics Joint Chiefs of Staff, Washington 25, D. C. 5'53 P  
Col. John V. Mills

REED, ARTHUR, 403 N. Braddock St., Mt. Vernon, O. 5'53 NP  
M. C.

REKRODE, Miss Sue, 813 Fourth St., Huntington, W. Va. 5'53 CP  
Frances Meyers

RICHMOND, Mrs. Evelyn M., 452 31st St., Manhattan Beach, Calif. 5'53 CNP  
Julian Hiatt

ROBERTS, George Whitting, 19 Windsor Ave., East Rutherford, N. J. 5'53 C  
R. W. Sharon

ROGERS, Arnold E., Rogers Engraving Co., Long Island City 1, N. Y. 5'53 CT  
Herbert P. Paschel

ROSS, T. Marshall Jr., 1047 Bellemoade Ave., Evansville 14, Ind. 5'53 P  
Maurice H. Louis

SANDS, C. J., 2100 Wyoming, Pueblo, Colo. 5'53 CP  
R. E. Evans

SCHLECTMAN, George L., 5036 N. Springfield Ave., Chicago 29, Ill. 5'53 MST  
Margaret E. Conneely

SCHROEDER, Allyn E., Box 576, Hamilton A. F. B., Calif. 5'53 CP  
M. C.

SCHWEITZER, Steve, 3011 Fort Park, Lincoln Park, Mich. 5'53 CS  
L. B. Dunnigan

SHERRIFF, James, P. O. Box 304, Norwalk, Conn. 5'53 P  
Henry W. Barker

SHINDEL, Martin, 5158 Maxwett Ave., Detroit 13, Mich. 5'53 CS  
L. B. Dunnigan

SHOOK, Floyd, 3619 San Pablo Lane, Santa Barbara, Calif. 5'53 P  
Luther Aase

SIMARD, Frank Wall, 4405 Coronation Ave., Montreal 28, P. Q., 5'53 C  
Raymond Caron

SIMONEAU, George F., 316 Huntington Ave., Boston 18, Mass. 5'53 JP  
M. Frank

SIMPSON, J. L., 2028 Stoner Ave., Los Angeles 25, Calif. 5'53 S  
Dr. Frank E. Rice

SLOBBERG, S. L., 60 Clinton Rd., Brookline, Mass. 5'53 CP  
Thomas K. Lalonde

SNAPP, Maj. E. L., 0-24622 QM Sec Hq, USAFFE APO 343 c/o PM, San Francisco, Calif. 5'53 CP  
Capt. John B. Mengel

SOUTH, W. A., U. S. S. LST 1148 c/o F.P.O., San Francisco, Cal. 5'53 C  
M. C.

STAFFORD, Miss Doris, 23 Main St., Freeville, N. Y. 5'53 S  
L. B. Dunnigan

STAMM, William H., 168 Ruth Ave., Syracuse 5, N. Y. 5'53 CP  
John I. Fish

STEARNS, Richard, Box 36, March Air Force Base, Calif. 5'53 C  
Harold C. Massey

STUPPY, C. A., 210 S. Revena Blvd., Ann Arbor, Mich. 5'53 S  
Charles A. Brooks

SYRACUSA, Rudolf, 6332 1/2 Crenshaw, Los Angeles 43, Calif. 5'53 CST  
W. C. Tayloe

TARLETON, Claude Guy, 135 1/2 N. Randolph St., Macomb, Ill. 2'53 P  
Frank J. Gill

TAYLOE, R. C., 4419 Mariota Ave., North Hollywood, Calif. 5'53 C  
W. C. Tayloe

THOMAS, Hasson B., 34 Herman St., Springfield 8, Mass. 5'53 CJP  
M. Frank

THOMS, Walter H. Jr., 420 W. Washington, Pleasantville, N. J. 5'53 CP  
W. Earle Hawkins

VANIMAN, Mr. & Mrs. Jack, 1000 E. Lincoln Ave., Mount Prospect, Ill. 5'53 P  
Lewis T. Reed

VAN ROOSMALEN, C., 4324 Burnham Ave., Toledo 12, O. 5'53 MS  
Hal Hart

VOGE, Robert F., 979 Division St., Green Bay, Wisc. 5'53 P  
C. A. Sweet

WARZEL, Theodore J., 1866 Brunner St., Philadelphia 40, Pa. 5'53 T  
Ferd Cole

WEBB, Judson H., 852 Brunsdorph Drive, Akron 13, O. 5'53 P  
C. "Jerry" Derbes

WETHERBY, Tracy C., 116 Avenue L, Pittsburgh 21, Pa. 5'53 C  
R. W. Sharon

WHITE, George J., 181 Harrison Ave., Franklin Square, Long Island, N. Y. 5'53 PT  
M. C.

WILLIAMSON, Robert, Y. M. C. A., Peterborough, Ontario 5'53 CNPS  
C. Selby Richards

WOLF, Roger F., 552 N. 12th, East St. Louis, Ill. 5'53 CT  
W. E. Chase

WRIGHT, O. D., 4NTSN Hq, Iceland Defense Force, A.P.O. 81, New York, N. Y. 5'53 S  
Randolph Wright, Jr.

DREWRY, William W. Jr., 550 West Colorado Blvd., Glendale, Calif. 5'53 C  
Otto Rothschild

STEVENS, Mr. & Mrs. Donald P., 534 Island Ave., Wilmington, Calif. 5'53 CP  
Julian Hiatt

#### NEW CAMERA CLUBS

CENTRAL TEXAS CC Att. Mr. Harry C. Blaise, Jr., Sec'y., 2805 Morrow Ave., Waco, Tex. 5'53 CMP  
Dr. Ira F. Kerwood

CLUB FOTOGRAFICO ICA, Inter-American Institute of Agricultural Sciences Turrialba, Costa Rica 5'53 CP  
M. C.

COLORSLIDE CC of Forest Hills High School Att. Mr. Brendan McSheehy, Forest Hills H.S., Forest Hills, 79, N. Y. 5'53 C  
Brendan McSheehy

DIXIE CC of Atlanta Atl. Miss Mildred Burton, P. O. Box 4373, Atlanta, Ga. 5'53 P  
M. C.

GLEASON CC Att. Mr. Ralph M. Webster, 431 Five Points Road, Honeoye Falls, N. Y. 5'53 C  
M. C.

HILLCREST CC c/o Mr. John Ebner, 169 Hudson Street, Phillipsburg, N. J. 5'53 CP  
Richard G. Brown

NEODESHA CC Att. Mr. Leon Fawcett, 212 Indiana, Neodesha, Kan. 5'53 CMP  
M. C.

SILHOUETTE CC, 10226 Plymouth Road, Detroit 4, Mich. 3'53 P  
M. C.

SOUTHWEST PHOTO GUILD, 2539 34th St., San Diego, Calif. 5'53 P  
Charles L. Wilson

TROY CC c/o Mrs. Harry Shilline, Rose Ave., Troy, O. 5'53  
W. H. Hartley

Code after name designates division affiliations—C-Color, M-Motion Picture, P-Pictorial, N-Nature, J-Photo-Journalism, T-Technical, S-Stereo, M.C. in sponsor column denotes Membership Committee.

Mr. NAME \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

Please enroll me as an active member of the PSA at \$10 (U. S. & Canada only) for a full year, including one division I have checked. Also enroll me in the additional divisions circled below at \$1 each per year. ☐

Please enroll me as a Family Member (Husband and Wife only) of the PSA at \$15 (U. S. & Canada only) for a full year including two divisions we have checked. Also enroll us in the additional divisions circled below at \$1 each per year. ☐

Please enroll me as an Active Overseas Member at \$5.00 (U. S.) for a full year. Also enroll me in the Divisions checked at \$1 each per year. ☐

Color ☐ Motion Picture ☐ Nature ☐ Photo-Journalism ☐ Pictorial ☐ Stereo ☐ Technical ☐

It is understood that the membership fee includes a subscription to the PSA JOURNAL for a full year

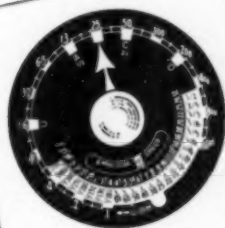
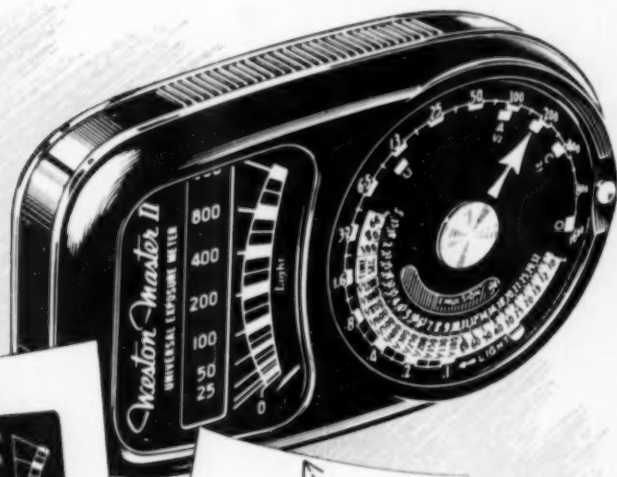
PSA sponsor \_\_\_\_\_

Address \_\_\_\_\_

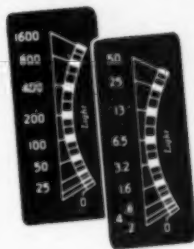
Total enclosed \$ \_\_\_\_\_

Any PSA member can sign this application as sponsor. If you do not know a PSA member, the Membership Committee will gladly sponsor you. Mail application with check or money order to Photographic Society of America, 2005 Walnut St., Philadelphia 3, Pa.

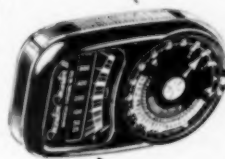
*Why it's remained favorite  
among those "in the know"*



*Complete and Convenient, the exclusive WESTON Exposure Dial gives all lens-shutter combinations—the A-C markings to indicate safe working limits for true color—and the U-O markings for monochrome.*



*Readable, accurate low-light measurements assured by separate scale which appears when measuring in low light. Note lack of congestion . . . how easy it is to read even as low as .2 ft. candle.*



*Whether pointing the Master up, down, or straight ahead, the scale is always readable . . . always facing you. There is nothing to remember, and nothing to confuse you when making the pointer reading.*



*Probably all, or most of your readings will be conventional, preferred reflected brightness readings. But for incident light readings, you simply snap the special Weston Vercone adapter over the photo-cell.*

Because the Master continues exclusive in the features essential for simple, universal operation . . . and because the name WESTON is recognized as the standard for instrument accuracy and dependability . . . the WESTON MASTER Exposure Meter continues the outstanding favorite among critical photographers everywhere. Available at all camera stores . . . WESTON Electrical Instrument Corporation, 614 Frelinghuysen Avenue, Newark 5, N. J.

*"The Meters Most  
Photographers Use"*

**WESTON**  
*Exposure Meters*



Kodak Rapid Liquid Fixer (with hardener) comes in concentrated liquid form, ready for dilution with water. In bottles to make 1 gallon, it's only \$1.30; the 5-gallon size is just \$4.72.

*Save mixing time... save fixing time... with  
Kodak Rapid Liquid Fixer (with hardener)*

It's faster. Your films spend less time in the fixer. It has greater hardening properties. Films are much more resistant to scratching and abrasion. You spend less time, too, in mixing... for Kodak Rapid Liquid Fixer with hardener, being a liquid, goes into

solution with water immediately. Designed for press and professional use, films or plates fix completely in 3 to 5 minutes hard enough to print wet without damage to the emulsion. Can be used for papers, too, in a 3-to-1 dilution.

**EASTMAN KODAK COMPANY**

**Rochester 4, N. Y.**

*Prices subject to change without notice.*

**Kodak**  
TRADE-MARK

